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JANUARY 21, 1911.
BERLIN, W., November 18, 1911.]

"If he had dedicated that concerto to me, I would have shed him!" Thus spoke a well known violinist at Beethoven Hall Saturday evening after the first public performance of Paul Juon's new violin concerto, which was introduced by Franz von Vecsey, to whom it is dedicated. This terse comment, although jokingly said, conveys more meaning than columns of criticism. What are certain modern composers aiming at, anyhow? Paul Juon, the Russian, is a man who has written some very good things, his quintet and trio, particularly, being really valuable contributions to current chamber music literature. Of late, however, he is on the wrong track and is steadily going from bad to worse. He must have had a grievance against the violin when he wrote this concerto, his last and worst opus, for in it he has sinned against the instrument so greatly that it will be hard to forgive him. Such unfortunate, woe-begone themes, such uninteresting workmanship and such brutal treatment of the solo instrument are happily rarely inflicted upon us. Moreover, the orchestra has nothing to say. One would expect a composer of Juon's caliber to reveal at least in the orchestra interesting symphonic treatment, but far from it; he has written for the most part a mere subdued accompaniment, nor is the instrumentation in any way noteworthy. The solo violin is overwhelmed with supreme and exceedingly ungrateful difficulties. The only one of the three movements worthy of any consideration is the slow one, but that is not important enough even in a measure to compensate for the shortcomings of the two allegri. The Berlin critics were unanimous in condemning the novelty. Vecsey was heard also in the Mendelssohn and Brahms concertos. He was not in the best of form; his intonation was often faulty and his tone sounded dry. He was greeted by a large audience, however, that completely filled Beethoven Hall, and his reception on the part of the public left nothing to be desired in the way of enthusiasm.

The Berlin premiere of Strauss' "Rosenkavalier" was a significant social and artistic event. The performance itself with Dr. Muck as conductor, Hempel as the Marschallin, Lola Artôt da Padilla as Octavien and Paul Knüpfer as Ochs was one of the best that the Royal Opera has seen in recent years; this notwithstanding the fact that some of the minor roles were not in the best of hands. Fräulien Dux as Sophie was vocally inferior and the Faninal of Hoffmann could not compare with that of Scheidemantel's at the Dresden premiere. The house was completely sold out, despite the exorbitant prices, and many persons of distinction were seen in the parquet and first balcony. Richard Strauss and his wife sat in the first balcony in full view of the audience. The work met with a boisterous reception and the composer, Muck, and the leading singers were called out innumerable times. The opera was given without cuts, just as at the first performance in Dresden last January.

Two novelties figured on the program of the third Nikisch-Philharmonic concert—at least, they were novelties for the habitués of those concerts, although both had been performed elsewhere previously. I speak of Max Bruch's new "Concertstück" in F sharp minor and Max Reger's "Lustspiel" overture. The older Max carried the day in the performance of Alexander Petschnikoff, whose sweet and wooing tone in the adagio and satisfying verve and rhythmic force in the allegro brought out the beauties of this lovely composition with a strong appeal. Reger's overture came immediately after it, and although it is more lucid and more interesting than Reger ordinarily is when expressing himself with orchestra as a vehicle, the public would have naught of him. If Max Bruch had been present he would undoubtedly have received an ovation, but the aged composer no longer attends concerts and he made no exception in this case, even though his new work was performed by the leading concert institution of Germany. The program of this Nikisch concert opened with an admirable performance of Mozart's lovely symphony in E flat, No. 39, and closed with an equally effective rendition of Brahms' symphony in F major.

Immense successes were scored by the two Titans of the piano, Ferruccio Busoni and Emil Sauer, who were heard in Liszt programs on consecutive evenings. Busoni's Liszt recitals, six in number, are having a tremendous vogue here and are creating a veritable sensation. To play from memory these six great programs of the one composer is of itself a herculean task; and what shall we say of the grand mastery with which they are done by Busoni? The great pianist resurrected Liszt's transcription of the "Miserere" from Verdi's "Trovatore," which was written at the same time as the "Rigoletto" and

"Ernani" fantasies, both of which are also practically forgotten. What a rousing performance he gave of the "Norma" fantasy! He and Sauer both played the tarentelle, "Venezia e Napoli"—Busoni with heroic grandeur and electrifying effect, Sauer with inimitable charm and grace. The technical skill of each of these great artists is so prodigious, so absolutely reliable, so smooth (like the polished lens of a great telescope), that there is nothing more to be said about it. Sauer gave a remarkable performance of the B minor sonata, but this work, no matter how wonderfully it is played, never impresses the public. I have heard it by all of the great pianists and have noticed that the audience always seems bored. Sauer played it in just thirty minutes, and a short half hour it was for the attentive listener. With the three études, "Harmonie du Soir," "Ricordanza" and "Mazepa"—particularly with the last named—Sauer won tumultuous ap-



CARICATURE OF EMIL SAUER.

plause. The "Gnomensreigen," played in the same group, was redemanded insistently. It was a marvelous exhibition of lightness, fleetness and delicacy of touch and technique. For the first time Sauer played before a sold-out house. Busoni, Godowsky, and Rosenthal have long since had sold-out houses here, but Emil Sauer, strange to say, has been slow in attaining this, the goal of every executive artist who appears in Berlin—a goal reached by few, indeed.

A charming and gifted young singer from Budapest, Emil von Buttykay-Kosary, made a successful debut at Scharwenka Hall. This youthful Hungarian accomplished the astonishing feat of singing the aria of the Queen of the Night from Mozart's "Magic Flute" as it was originally written. She commanded the high F with consummate ease and her coloratura work was remarkable for its accuracy, speed and lightness. Stripped of all of the paraphernalia of the operatic stage, robbed of its orchestral accompaniment and sung with piano on the concert platform, this aria must, indeed, be well handled in order to be effective; and Madame von Buttykay demonstrated in her rendition of it that she is a singer of rare merit. She also presented Lieder by Schubert, Schumann, Grieg, Brahms and others in very satisfactory interpretations. However, with her pronounced ability for coloratura and her technical facility, she is more adapted to that kind of singing. She was ably accompanied by Fritz Lindemann.

Assisted by Hugo Heermann, violin, and Jacques van Lier, cello, Heinrich Maurer, pianist, who made a very successful debut here last winter as a chamber music performer, gave a concert at the Singakademie, playing a program that comprised Tchaikowsky's A minor trio, Beethoven's G minor sonata for piano and cello and the Brahms F minor piano quintet. With such veterans as Heermann and Van Lier assisting, Maurer was in excellent company and he proved himself a worthy partner to these two distinguished artists. His playing was characterized both by musical intelligence and feeling, besides being technically finished. Maurer has excellent piano

fingers and a strong sense of rhythm, and he has that superior degree of musicianship which is essential to good ensemble playing. In the quintet the second violin and viola, particularly, were played by Maxim Ronis and Ernst Breest, members of the Heermann-Van Lier String Quartet.

Aline Sanden, of the Leipzig Opera, sang the title role in "Carmen" here at the Royal Opera House Sunday evening, achieving a flattering success. Frä. Sanden is a singer of pronounced individuality. This was revealed at the very start in the way she treated the "Habanera." Vocally, she has her own ideas of the role, and she carried them out to a very successful termination. Her voice is very agreeable in quality and of singularly penetrating carrying power, and to this excellent organ is wedded a superior technical skill. As an actress Frä. Sanden is also worthy of special consideration. She had many very interesting moments during the evening and in the last act she worked up to a climax of great dramatic intensity. The part of Dorr Jose was sung by Jörn indifferently in the first two acts, but with fine effect in the last two. Hoffmann was a very unsatisfactory Escamillo. The orchestra and chorus under Leo Blech did excellent work. Frau Boehm van Endert proved to be a very charming Micaela. She has a lovely voice, which has been admirably schooled and she invested the part with real interest. Her aria in the third act was one of the features of the performance.

The youthful Hungarian violinist, Joseph Szigeti, gave a recital at Blüthner Hall, playing works by Bach, Corelli, Lalo, Paganini, Wieniawski, Laszlo and Schubert-Wilhelmj. His principal numbers were the Bach chaconne, the Lalo "Spanish" symphony and Corelli's "La Folia." This gifted young artist is steadily growing and already ranks among the best of the younger generation of violinists. His rendition of the chaconne was not strictly in accordance with the traditions of the German school, but it was nevertheless a splendid performance and all the more interesting because of the artist's individual conception. He played it with breadth and warmth. This suave music of Lalo suits the violinist's individuality better and was played with sweet tone, polished technique and maturity of interpretation. Szigeti was assisted by Lola Barnay, the daughter of the former director of the Royal Play House, who sang songs by Sinding, Sibelius, Tchaikowsky and Brahms with considerable vocal skill and charm of style. Szigeti played at three annual festival concerts of Pamplona, Spain, concerts at which Sarasate, a native of the town, was soloist for thirty-five consecutive years.

Cornelia Rider-Possart recently played a Mozart concerto with orchestra at Breslau with exceptional success. This admirable American pianist will appear here on November 26 together with her father-in-law, Ernst von Possart, the celebrated actor, in his recitation of Enoch Arden with music by Richard Strauss. Madame Rider-Possart will also shortly play a program of Brahms and Strauss sonatas at Hamburg, when she will be assisted by Jan Gersterkamp, the first concertmaster of the Hamburg Philharmonic Orchestra.

Conrad Ansgore has acquired a great reputation as a Beethoven interpreter, and I can well understand that, as Ansgore is a pianist who has penetrated into the deeper meanings hidden in the Beethoven piano sonatas as have few. The depth, the beauty, the intense emotion, the poetry still, subdued and deep, the broad human sympathy, and all the other attributes that abound in the greatest of all composers' piano works, are understood by Ansgore and he is enabled to convey their import to the listener because they awaken echoes in the recesses of his own mind and heart—in the depth of his own nature. Ansgore approaches Beethoven with the reverence of the high priest before the altar. The public feels this, hence it flocks to hear him.

An interesting and unique book on the double-bass has just been published by the author, Friedrich Warnecke, of Hamburg. There is a decided paucity of literature on the subject of the double-bass and Warnecke's work occupies a niche all by itself. Himself a performer on the instrument and teacher at the Hamburg Conservatory, he has devoted years of research to the subject and has brought to light astonishing and most interesting facts, both concerning the ponderous instrument itself and its history as well as concerning the famous performers on the double-bass. The work is illustrated by portraits of the two most eminent of all bass virtuosos, Dragonetti and Bottesini, and of all the noted contra-bass performers of our day, as Kussewitzky, Laska, Goedeck, Madenski, Schluter, Wolschke, Uhlig, Gaemmi and Torello Ros, each is mentioned at some length, both biographical sketches and the chief characteristics of these artists as performers being given. A work of this kind is necessarily a labor of love, as the demand for information on the contra-bass is, of course, small. Yet the amount of

interesting material about this instrument collected by Warnecke is astonishing. At some later date I shall have more to say on the subject.

Richard Burmeister invited some sixty guests, mostly people of distinction, to attend a Liszt celebration given at his home last Saturday afternoon. Mr. Burmeister delivered an interesting lecture on "Women and Liszt," written by himself. Then a fragment from the "Gretchen" movement of the "Faust" symphony for violin and piano was performed by Eugenie Konewski, violin, and Mira Pollheim, piano. Frau Böhm van Endert was heard in "Mignon's Lied" and the program was closed with performances of "Au bord d'une source" and the B minor ballad, No. 2, by Mr. Burmeister. Richard Burmeister will give a public concert in memory of his master, Liszt, in Beethoven Hall on December 28.

Dr. Hugh Schussler, basso, of Chicago, has just been engaged by the Elberfeld Opera. He will soon make his debut at that institution as Mephisto in Gounod's "Faust." Dr. Schussler is a pupil of Frank King Clark.

Joseph Holbrook, one of the few successful English composers, writes me the following epistle:

CHAIN FARM, KENNET,
NEWMARKET, England, November 2, 1911.

A. M. Abell, Esq.:

DEAR SIR—The many gibes I read in THE MUSICAL COURIER on English musical matters make me feel rather sad. I don't admit that it is all true either, but such profound ignorance reigns as to what is done in this isle, that it is not surprising. There is a band of young composers in England, which would interest, I think, could you know some of their works, but alas! nearly all of it is denied publication, unlike Germany. Perhaps by superior fighting powers, I have succeeded in publishing a great deal of my work, which I enclose. It is possible you may be able to help some of it in Germany. I sincerely hope so.

Admiring your writings, I am,

Yours sincerely,

JOSEPH HOLBROOKE.

I do not in the least doubt Mr. Holbrook's word when he asserts that a great deal of meritorious work is written in England which is denied the privilege of publication. The same sad fate has befallen most American composers, for genius and poverty generally go hand in hand. It is a lamentable state of affairs. The German publishers are

much more enterprising. Indeed, here a vast amount of new music is brought out each season of which the manuscripts had better been thrown into the fire or waste-basket. Mr. Holbrook can be thankful that he has been more favored than many of his English colleagues. He has found recognition, and his name is now frequently seen on contemporaneous programs in London and at



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large English towns. Five years ago, in 1906, the Daily Telegraph said: "The crowded hour of glorious life has come to Joseph Holbrook far earlier in his career than he perhaps had any right to expect, and certainly—we state it frankly—far earlier than we thought he would enjoy it." The critic then goes on to comment on his first symphony, speaking of a "charming serenade and an elegy of remarkable atmospheric beauty . . . for here is the warmth of color and the fine delicacy of treatment. The finale, a brilliant piece of writing in the tune of the "Danse Russe," would have, no doubt, raised its composer to a great height among his contemporaries. The symphony was magnificently played under Henry J. Wood, and there was no question whatever of its success."

An opposite and pessimistic view of the musical situation in England is taken, on the other hand, by the critic

of the Illustrated London News in the last issue of November 11. He criticizes Sir Frederick Cowen's latest production, "The Veil," as a work lacking substance and physiognomy. "Sir Frederick Cowen," he writes, "offers some dramatic moments and the technical facilities of a lifetime, but these enshrine no message. They neither bring him to grips with his subject nor enable him to irradiate it in terms of music, as Debussy has done in the case of 'Pelleas and Melisande.'" Then the critic goes on to make the following significant remarks: "There is something very regrettable about this conclusion, which is arrived at most reluctantly, for the lack of inspiration or the inability to convey the sense of it to the plain man with a modicum of musical knowledge is the besetting weakness of our time in British music. The fault is less with the individual than with the era. Few modern composers seek to charm; they are content to astound. Now they speak in the idiom of Debussy; anon, it is Richard Strauss who tempts their pen to stray. Whatever their own voice, they are chiefly concerned to show how well they can speak in the voice of another, and the result, however you may choose to gloss it over with fine phrases, is failure, dire and irredeemable."

The veteran piano pedagogue, Theodore Leschetizky, was visited last summer at Ischl by Arthur Schnabel. Schnabel, who is one of the best of Leschetizky's latter-day pupils, could easily be his grandson. Schnabel's wife recently presented him with a bouncing baby. "How is your baby girl?" asked Leschetizky, when the two met. "It is not a girl, lieber Meister," replied Schnabel, "it's a boy." "What a pity!" said the Maestro, "I was looking forward to becoming your son-in-law."

The Misses Suto recently had the honor of playing for Max Bruch his variations for two pianos, op. 11. Dr. Bruch invited a few friends, including Mrs. Abell and your correspondent, to attend the little impromptu recital, which occurred at the Berlin branch warehouses of the Blüthner Piano House, of which Oskar Schwalm is director. The famous composer expressed himself as highly pleased with the rendition of this early composition of his by the two admirable American artists. Bruch composed this work fifty-one years ago and he had not heard it for many years; yet he knew every note from memory. Dr. Bruch complimented the Misses Suto in the warmest

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terms, saying that their playing represented a performance of the first rank and that they had great technic, remarkable strength and ease and finish. These two Americans have fulfilled the prediction of Spitta, who urged their father to have them embark upon a professional career.

The following Richard Strauss anecdote is said to be a true one, and it certainly is characteristic of the composer of the "Rosenkavalier." Hugo Heermann spent part of his summer vacation at Garmisch, where Strauss has his summer home, and being old friends, the two musicians frequently got together and played sonatas. One day Strauss suggested that it would be an excellent thing to give a public concert for the benefit of the "Verchönerungs Verein," of Garmisch. Heermann acquiesced, and the concert was given with Strauss and the violinist as the principal assisting artists, and netted 2,600 marks. One of those present at the concert was interested in learning to what use the money was put, and a couple of weeks later discovered that Strauss had caused to be repaired the path leading from his house to the river, a path utilized by himself and the members of his family.

H. O. Osgood, the Munich correspondent of THE MUSICAL COURIER, was a recent visitor to Berlin. He attended the Godowsky recital, and was tremendously impressed by the playing of the famous pianist.

Four advanced pupils of Alberto Jonas played before his class and a few invited guests at his studio on Saturday afternoon. Miss Elizabeth Curth was heard in a brilliant rendition of Saint-Saëns' G minor concerto, displaying a scintillating technic and a lovely touch. The young artist also revealed an abundance of temperament. Rimsky-Korsakoff's concerto was played by Lois Brown, whose reading of the not very grateful work was highly interesting. Lydia Hoffmann, a German pupil, gave excellent interpretations of Brahms' G minor caprice and the Chopin F minor fantasy. A young artist of pronounced individuality and a great deal of finish is Gertrude Zeller, also a German, whose performance of the Tchaikowsky B flat minor concerto was of superior artistic merit. Jonas has many pupils of great promise in his large and ever increasing class. The four young artists all played with repose, ease and sureness.

A second German Brahms festival will be held at Wiesbaden from June 1 to 4 next year, under the patronage of the Duke Georg of Sachsen-Meiningen. Fritz Steinbach will be the conductor.

Iris de Cairos-Rego, a young Australian pianist of quite uncommon talent who studied here for three years with Alberto Jonas, has been playing of late in her native Sydney with signal success. The Sydney papers have spoken of her in the warmest terms. Her brother, Rex de Cairos-Rego, has written a charming song to the words of Longfellow, "She is a Maid of Artless Grace."

Tina Lerner is having a triumphal tour through Russia. At her appearance in St. Petersburg with the Siloti Sym-

phony Orchestra, and in Moscow with the Philharmonic under Weingartner, she aroused unusual enthusiasm. All through Southern Russia and in the Baltic provinces she everywhere met with equally brilliant receptions. She will play in London on December 9 with the London Symphony under Henry Wood.

ARTHUR M. ABELL.

Persinger Delights Frankfort Audience.

Louis Persinger, the American violinist, whose fame is so rapidly spreading in Germany, and echoes of which are



LOUIS PERSINGER.

constantly coming back to his native country, recently appeared in concert in Frankfort, where the same genuine and spontaneous enthusiasm was manifested which attends him wherever he is heard. The German press, which tends strongly toward conservatism and brevity in concert criticisms, shows its appreciation of this remarkable artist in no uncertain terms, and dwells in detail upon his masterly qualities and with such consistency and unanimity

wherever he appears that there can be no doubt whatever as to the very high rank he has already attained among the leading violinists of the day. And when it is remembered what a short time he has been before the public and how rapidly he is developing and broadening, who can say to what heights of fame this young American may not attain? Appended are the Frankfort notices, which speak for themselves:

Louis Persinger, a young violinist from Berlin, gave a concert yesterday in the Hoch Conservatory Hall, opening his program with the E minor concerto of Pietro Nardini, the most important pupil and the successor of the great Tartini. This work, which was already held in especially high esteem by father Leopold Mozart, is not in the east easy to play; for it requires a beautiful, warm tone and like all these old works, a technic of crystal like clearness. Mr. Persinger—a former pupil of Hans Becker in Leipzig, and of Yaaye and Thibaud—combined in the concerto easy flowing technic with a not overly broad but sensitive tone and a tender elegance of interpretation (in the best sense of the word) which brought the engaging qualities of the Franco-Belgian school into prominence. The following four little pieces, from the repertory of Fritz Kreisler, were well known here. The delicious tone and spirit which have such a spontaneous, delightful effect in Kreisler's own playing of the old Viennese dance "Liebeslied" the performer had successfully imitated. Mr. Persinger played very charmingly the well known aria of Tenaglia, the rococo strains of a dainty Mozart minuet and the enticing rhythms of a rigaudon of the old Monsigny. Lalo's F major concerto—which Thibaud enjoys playing so much—and Wieniawski's "Airs Russes" brought the program to an effective close. Mr. Persinger was warmly applauded after the various numbers.—Frankfurter Nachrichten, November 11, 1911.

Louis Persinger revealed himself as a noteworthy violinist, trained admirably in the French school. His playing is remarkable for its easy, flowing technic and sonorous tone.—Frankfurter Zeitung, November 11, 1911.

Executive art seems to have gone through a striking revival process lately, and among those whom it has brought forth is a young violinist of American extraction, Louis Persinger, who may be placed in the front rank. A fine, singing tone, abundant technic and musical comprehension assure to his playing impressiveness. With still further confirmed rhythm and a growing realization that in art also the small and the very smallest notes play a role, one may expect very much from the artist's future. Among the small pieces which Mr. Persinger played to an imposing audience at the Hoch Conservatory Hall yesterday the rigaudon of Monsigny, played refreshingly and with virtuoso spirit, left an especially delightful impression. He was equally successful in the first movement of the F major concerto of Lalo. Mr. Persinger deserves our gratitude for also taking notice of the beautiful E minor concerto of Nardini, which his colleagues have almost totally neglected. The performer received lively tokens of appreciation from his audience.—Kleine Presse, Frankfurt a. m., November 11, 1911.

"Geneva girl elopes with band leader," says a despatch. Perhaps that was the only way she could keep him from serenading her.—Rochester Post Express.



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Possart's European Successes.

Cornelia Rider-Possart, the American pianist, now liv-
ing in Berlin, has been playing in various important
European music centers with pronounced success. The
distinguished artist is the wife of Dr. Possart, the son of
Ernst von Possart, the famous actor, intendant and
founder of the Prinz Regenten Theater, of Munich. In
Berlin Madame Rider-Possart has made repeated success-
ful appearances as soloist with the Philharmonic Or-
chestra, and she has also been heard in chamber music
concerts in conjunction with such celebrities as the late
Carl Halir, Anton Hekking and the Fitzer String Quar-
tet. The following criticisms on Madame Possart's play-
ing from the leading daily papers of Berlin, Munich,
Florence and Paris speak for themselves:

Cornelia Rider-Possart is a pianist of a noble and highly artistic
nature, absolutely free from any cheap effects. Her sole aim is to
bring out the pure intentions of the composer. The listener dwells
in enjoyment and delight, besides being deeply impressed with her
marvelous technique, the healthy touch and the soulful and delicate
expression.—Berliner Tageblatt, Berlin.

The soloist of the evening, Cornelia Rider-Possart, won new tri-
umphs with the remarkable technique which she displayed in the Rubi-



CORNELIA RIDER POSSART.

stein D minor concerto. Also in her piano recital she aroused the
large audience to stormy applause by the fervor, poetry and de-
th of her interpretations. This talented artist has the sympathy of the
Munich public and will at all times find an enthusiastic welcome
here.—Münchener Kleines Journal, Munich.

When the Corsi Palace opens its doors one is assured of an
event of unusual importance, and yesterday proved to be no ex-
ception when the great pianist, Cornelia Rider-Possart, appeared in
those venerable halls. She has reached perfection in her art. Her
program, composed of classics as well as modern works, was ren-
dered with a finish and mastery seldom equalled. Breadth of con-
ception, an infallible technique, and refined feeling carried her audi-
ence away to enthusiasm seldom before witnessed.—Fieramoska,
Florence.

A triumphal success marked the appearance of Madame Possart,
the renowned pianist of Berlin. Her playing aroused an elite audi-
ence to great enthusiasm. We hope for an early return of this
charming and wonderful artist.—La Liberté, Paris.

Luckstone Pupil Takes Beddoe's Place.

B. E. Berry, a pupil of Isidor Luckstone, has been en-
gaged to replace Dan Beddoe, now singing abroad, as
tenor soloist in Grace Church, New York, which is a
most flattering compliment both to teacher and pupil, as
the position was sought by many prominent singers.

Mr. Berry was formerly soloist in King's Chapel, Bos-
ton, and for some time has been coming to New York for
vocal lessons under Mr. Luckstone with a view particu-
larly to having his voice properly placed, as did Lambert
Murphy, now with the Metropolitan Opera Company, and
of whom the critics speak so well. A number of churches
in the city have endeavored on previous occasions to se-
cure Mr. Berry's services, but without success, owing to
his Boston contracts.

Mr. Berry is in demand for concerts and oratorio, and
will sing two important engagements with the Harvard
Musical Club of Boston and appear in "The Messiah" with

the Worcester Oratorio Society this month. He has a
beautiful voice, of unusual resonance and brilliancy, and
is a valuable acquisition to New York singers.

Mr. Berry has never been abroad for study, and at-
tributes his success entirely to the efforts of Isidor Luck-
stone.

Anna Miller Wood's Western Tour.

Following her success of this summer on the Pacific
Coast, Anna Miller Wood has duplicated the excellent im-
pression during her recent trip through the Middle West,
where she appeared in recitals at Cleveland, Indianapolis
and Grand Rapids. The appended press notices tell the
story:

Miss Wood, who has been heard before under the same auspices,
deepened the impression of her former appearance through a mani-
festation of artistic maturity and a charm of delivery exceeding
even that of her first recital. Her voice disclosed a mellow timbre
and beauty of color which she understood how to utilize in the por-
trayal of the varied moods of her effective song groups.—Cleveland
News, November 8, 1911.

Miss Wood has a charming stage presence, a superb mezzo con-
tralto voice of great range and volume, a method of tone produc-
tion and voice placement which makes her singing a delight and she
uses with rare taste all the gradations of tone color and quality.
She impresses her audience at once with confidence by her ex-
cellent poise and reserve force, and furthermore her singing is dis-
tinguished by a fine mentality which gives character and authority
to her art of song interpretation.—Grand Rapids Evening Press,
November 11, 1911.

Miss Wood has not only a beautiful voice, well cultivated, but pos-
sesses a charming personality which at once attracts and holds the
audience. She was in excellent voice and had chosen a program of
unusual interest.—Indianapolis Star, November 16, 1911.

One of the most enjoyable artists' recitals of the Indianapolis
Matinee Musicale was given by Anna Miller Wood, of Boston, who
is the possessor of a beautiful mezzo-contralto voice, which she uses
with an ease and charm of manner.—Indianapolis Sun, November
16, 1911.

The style and finish of the singer, the superb phrasing, the genuine
meaning set forth in the interpretation and the facial expression
all combined to present each song with completeness.—Indianapolis
News, November 16, 1911.

In Miss Wood one finds combined a pure and limpid tone, and
all the accessories of perfect diction, intelligence of phrasing, charm
of manner and, beyond all, a distinction of personality which makes
for a performance of great beauty and authority.—Cleveland Town
Topics, November 8, 1911.

Stern Conservatory Public Concert.

The first public pupils' concert of the Stern Conserva-
tory, of Berlin, was given November 5 in Beethoven Hall.
The following program was rendered:

- Toccata and fugue for piano in D minor.....Bach
Signe Fredriksen, of Jyväskylä, Finland.
(Class of Prof. Martin Krause.)
Sonata, E major, No. 6, for violin alone.....Bach
Miss Waage, of Berlin.
(Class of Louis van Laar.)
Scene and aria from Der Freischütz.....Weber
Dr. Elisabeth Dingel, of Berlin.
(Class of Prof. Selma Nicklass-Kempner.)
Piano, sonata, C major, op. 53.....Beethoven
Dr. Clara Massaciu, of Posen.
(Class of Prof. James Kwast.)
Violin—
Etude.....Paganini
Rondo capriccioso.....Saint-Saëns
Mischa Violin, of Odessa.
(Class of Alexander Fiedemann.)
Piano—
In der Nacht.....Schumann
Nocturne, E major, op. 62.....Chopin
Barcarole, F sharp minor, op. 60.....Chopin
Ottile Steinhilber, of Hamburg.
(Class of Theodor Schönberger.)
Aria from Samson and Delilah.....Saint-Saëns
Walli Brunn, of Berlin.
(Class of Prof. Mathilde Mallinger.)
Piano—
Chromatic Galop.....Liszt
Arabesque zu Donauwälder.....Strauss-Schulz Eyler-Sauer
Rosita Renard, of Santiago, Chile.
(Class of Prof. Martin Krause.)
Aria from Le Cid.....Massenet
Anni Herrmann, of Kaka, Anhalt.
(Class of Nicolaus Rothmühl.)
Piano—
Alceste.....Gluck-Saint-Saëns
Scherzo, C sharp minor.....Chopin
Nadine Landesmann, of Odessa.
(Class of Dr. Paul Lutzenko.)

Nina Dimitrieff's Recital.

Nina Dimitrieff, the Russian soprano, will give a recital
at Carnegie Lyceum on Sunday afternoon, December 17.
Her program will consist entirely of Russian songs and
arias by old and new composers. The singer will also
sing a group of Russian folk songs.

A gentleman from Texas went into a Washington res-
taurant the other day, ordered a dinner, drew two navy
revolvers and commanded the other diners to maintain
silence while he ate his meal. It is a pity that more Texas
gentlemen do not attend the opera.—Rochester Post-Ex-
press.

CARL ORGAN RECITAL.

William C. Carl, the eminent New York organist and director of the Guilman Organ School, has been engaging in a noble work for the past fifteen or more years. On Monday evening, November 27, he gave his 144th free organ recital at the Old First Presbyterian Church, where he is organist and choirmaster. That the edifice was filled long before the hour for beginning the concert speaks more eloquently than could reams of print.

The Carl recitals are known to thousands, and they attend these events because they have submitted the offerings to test and found them good. The mere fact that Mr. Carl's 144th recital could fill the church to overflowing is sufficient testimony to the value of the splendid work achieved by this musical philanthropist.

As customary with Mr. Carl, he had the assistance of a noted soloist, who, on this occasion, was Maud Morgan, the distinguished harpist.

The program was as follows:

Sonata in F minor (first movement) Mendelssohn
Evensong Johnston
Toccata from the fifth organ symphony Widor
Fantaisie for harp and orchestra Dubois
(Orchestral part arranged for organ.)
Caprice Heroique (new) Bonnet
Humoresque Dvorak
Prelude and fugue in B flat Bach
Harp—
La Zingarella Orberthür
Fairy Legend Orberthür
Waldwehen Wagner
Air with variations Handel
(Arranged for organ by George Washbourne Morgan.)
Harp and organ—Concertstück Alberstötter
(Orchestral part arranged for organ by William C. Carl.)

Mr. Carl's abilities as an organist are well known, and his presentation of the above numbers was of such artistic caliber as to satisfy even the most critically inclined. Of especial prominence were the brilliant Widor toccata, the Bach prelude and fugue, and the Handel air and variations, while the familiar "Humoresque" brought forth many sighs; indeed, the pent-up feelings of the listeners were ever threatening to break out, so eager were they to applaud.

Miss Morgan played beautifully, as Miss Morgan always plays. Her dexterity and variety of touch bordered upon the marvelous, and she secured some very startling effects.

The combination of harp and organ is one of the most delightful in the entire realm of music, and should be heard much more frequently, not only in New York, but throughout the entire country.

As a whole, this was one of the most enjoyable programs Mr. Carl has presented, and if his popularity continues to increase at the present rate, he will be compelled to issue tickets, or move to a larger auditorium.

Madame Rider-Kelsey's Singing Creates Furore.

Of the great enthusiasm created in Indianapolis last week by the glorious singing of Madame Rider-Kelsey, which was announced in THE MUSICAL COURIER of November 29, the Indianapolis News, under a big headline, reading "Ovation for Mme. Corinne Rider-Kelsey, Soprano," has the following to say:

The Maennerchor concert last night, the first of the season, was a veritable music festival. The bright and particular star was Corinne Rider-Kelsey, soprano, who received an ovation that was notable even at the Maennerchor, where the audiences are enthusiastic music lovers. Madame Rider-Kelsey was in superb voice, and she was most gracious and generous with it.

In the midst of the "Loreley" (Hiller) solo her repeated high notes were so beautiful and electrifying that the audience broke into a spontaneous hand-clapping of the most vigorous kind, seemingly not able to resist it. Her singing was glorious. Her accompanist was Mary Willing Meagley, an accomplished pianist, and Madame Rider-Kelsey sang two of her compositions, the first one, "Life," dedicated to the singer. At the close there was applause for the soprano and then a decided demonstration for the composer.

These two were followed by "Spuk," still in manuscript, of which Frank La Forge is the composer, and an arrangement of a Strauss waltz, also by Mr. La Forge, which created the greatest furore, both for the rhythmic beauty of the song and the finished, artistic style in which it was delivered. The latter part of it was repeated on demand, and then because the applause did not cease, she sang the "Chanson Provençal."

The real festival atmosphere was given in the closing number, the "Inflammatus," from Rossini's "Stabat Mater," in which Madame Rider-Kelsey's voice soared above all others and brought the evening to a noble and inspiring close.

Huss Tour Successful in South and West.

Following are a few selected press notices pertaining to Mr. and Mrs. H. H. Huss' tour in the South and West:

The program was of the very highest order. Madame Huss' beautiful lyric soprano voice, magnetic personality and great interpretative ability combine to make her an artist in the truest sense of the word. She had her audience with her from the very first. Mr. Huss' beautiful singing tone and perfect technic were especially noticeable in the Liszt numbers. In response to an encore Mr. Huss improvised in a wonderful manner on a theme given him at the beginning of the recital. Mr. Huss added greatly to the interest and educational worth of the recital (one of the best in

years) by giving a descriptive talk before some of the numbers.—Fremont, Ohio, Messenger.

Madame Huss is a gorgeous singer who sang the numbers allotted her with most refined artistic taste. Mr. Huss showed much virtuosity and refinement. His Chopin paraphrases and his performance of his own compositions furthermore stamped his achievements as original.—Akron, Ohio, Germania.

A recital that will stand out pre-eminently at the close of the season as one of the most brilliant and artistic. Two such finished artists in a joint recital is a unique and unusual combination. The whole program was a decided artistic triumph.—Fremont, Ohio, News.

Mr. Huss' playing is characterized by finished technic and polish. Madame Huss has a lovely soprano voice that has been exceptionally well trained.—Richmond, Va., Virginian.

Mrs. Huss has a voice of wide range and beauty. Her songs displayed her musical abilities to perfection and called forth enthusiastic applause. Mr. Huss' work was exquisite and finished in every detail, and his own compositions afforded unusual pleasure. Such concerts are a great educational and artistic stimulus for the music students at the college.—Gaffney, S. C., Ledger.

Mrs. Huss is a singer of rare attainments, whose rich, clear soprano was particularly appreciated by the critical audience. In her second group, "Before Sunrise," a gem of melody by her husband, was beautifully interpreted. Mr. Huss showed the perfection of his technic in his opening numbers, a Bach prelude and fugue and two Chopin preludes.—Memphis, Tenn., Commercial Appeal.

Lhevinne's Recent European Successes.

Josef Lhevinne, whose return to America in January for a three months' tour is being looked forward to with



LHEVINNE.

keenest anticipation by the countless admirers of the great Russian pianist in this country, is much in demand at present by the concert societies in Europe. On October 25, he appeared as soloist at the opening concert of the Liszt festival in Antwerp, under the direction of the Societe Royale d'Harmonie, playing before a crowded house the Liszt E flat major concerto. Although these audiences are known to be extremely reserved, Lhevinne's conquest was immediate and complete, and in this number, as well as in a Liszt etude and the same composer's paraphrase on "Robert le Diable," and a "Soiree de Vienne," he was stormily applauded and encored.

On November 8, Lhevinne played again the Liszt E flat major concerto with the Imperial Russian Musical Society in St. Petersburg with such tremendous success that he was compelled to add two encores, arousing his listeners to the highest pitch of enthusiasm. Mr. and Mrs. Lhevinne were heard together in the same city in the Mozart E flat major concerto for two pianos with orchestra, when their ensemble playing made, as always, a profound impression, delighting the distinguished audience which filled the Great Hall of Nobility. Mr. Lhevinne will remain in Russia touring until the end of November. On December 5, he will be heard in recital in Berlin, in Beethoven Hall.

Patience—"She got her musical education in Europe."

Patrice—"Well, I guess her father thinks it was worth all it cost."

"Why?"

"Well, she practiced over here, too, didn't she?"—Yonkers Statesman.

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MUSIC IN AUSTRALIA

SYDNEY, Australia, October 4, 1911.

The first week of our grand opera season closed with a splendid financial and artistic result. Forty-two thousand dollars in seven performances makes a record for a population like that of Sydney of but little more than five hundred thousand inhabitants.

"La Boheme," a favorite with our public, was the first novelty of the second week, and Melba revealed to us hitherto unknown musical beauties, exquisite nuances in the role of Mimi, acting with simplicity and abandon and using her marvelous organ with such sweetness and sadness that at the close the eyes of many were filled with tears. Her singing of the "Racconto" and the finale of the first act, with a high C, are moments never to be forgotten. The third act was a series of vocal surprises. Melba's use of the mezza voce in the duet, and especially in "Addio senza rancore," and the pathos in "Sole d'inverno," were impossible to describe in their wonderful beauty of tone.

Next to the diva, John McCormack, one of the great favorites of our public, won the favor of his audience. The "Che gelida manina" was sung with wonderful delicacy of vocal conception. The high notes and limpid pianissimi, the confident tone production in his "Questa è Mimi," and the delicate colors in his singing of the beautiful third act, all helped in the triumph scored by the tenor.

Madame Wayda-Korolewicz's singing in "Madam Butterfly" showed power, sweetness and flexibility of tone. Her entrance (the Waterloo of so many artists) was delivered with perfect intonation, while the final duet was closed with a high C fortissimo, causing a hurricane of applause. In the second act the "Un bel di vedremo" was exquisite and almost murmured, until the crescendo phrases closed with a glorious high B flat. In the third act she was superbly tragic. McCormack sang the voluptuous phrases of the first act and the two banal ariettas, "Dovunque al mondo" and "Amore o grillo," with fine vocal mastery, uniting in the finale with Madame Korolewicz so powerfully that they dominated the orchestra and the public. The Australian artist, Rosina Buckmann, sang Suzuki, and one can safely predict a glorious future for one who, like Miss Buckmann, is gifted with a beautiful voice and correct dramatic conception. Scandiani, as Sharpless, was good-humored and elegant—an American consul dressed by a London tailor.

"Carmen" closed the series for the second week. The theater was sold out, and from early morning a line of patient gallery gods awaited the opening of Bizet's ever popular work. Eleonora de Cisneros was the cigarette-girl figure, and from her perfect apparition with the desired physique, she looked the dark and typical Spaniard. She resembled in figure and costume la Tortajada or la belle Otero. In each act she was a delightful picture—at times like an Andalusian of Zuloaga—and in the last act she was la Maja Vestida of Goya, all classic and purely Spanish, from her cordobes hat to the rich and polychromatic mantón de Manila. If we should look for a comparison in the role of Carmen, Madame de Cisneros reminded us of Calvé (who left here a year ago) but Calvé was more of a Parisian Carmen than a Spanish one. Vocally, Madame de Cisneros was superior to the former New York idol. In the first act she sang with seductive deviltry the "Habanera" and the gay "Seguidilla." In the second act she was a mixture of tiger and dove, dancing and accompanying herself with the castañetas. In the third act she gave a wonderful histrionic portrayal of cruelty and vindictiveness, while in the last she was truly heroic, resembling a picture of Soroya or Martinez Carbonero. Madame de Cisneros has hardly a rival in the musical world in this Bizet role. Her conception of the part was one of fetching coquetry, without the vulgarity and sensuality which some artists have been accustomed the public to look for in their interpretations of the role.

The writer interviewed Madame de Cisneros after the second act, and in discussing Bizet's capricious heroine, she said: "I have sung Carmen in the Spanish-American countries, where they thoroughly understand the type, but in the United States, accustomed as they are to artists who represent chiefly the sensuality of the Navarra girl (in America they call Carmen an Andalusian, when she was born in the mountains of Viscaya), they have not given me the chance to sing the role, only because I am American. They seem content often to use artists without voice and comic opera singers who consider that they portray the Carmen character when they smoke and move their hips indecently. You know that my husband is of the Spanish race, and we pass part of each year in Spain. The dancing girls in Seville, like Rosario Guerrero, la

Clavelito, la Feria, are slender and tall women; but what do you want? The Americans are accustomed to the French Carmen, to the Carmens pictured on the raisin boxes, or the tambourines made in Germany." Madame de Cisneros, in her smuggler's dress, a moment later was singing the card scene with a dark and tragic voice, differing from the second act, where she exhibited the brilliancy of a soprano, finishing with a B natural and a wonderful high C. The sculptural Zeni, six feet and two inches tall, gave a strong and manly interpretation of the role of Don Jose, singing with beauty of tone and the fervor of a Latin. His work in the last act was strikingly dramatic. Edmund Burke, a basso-cantante, who sings A natural, gave an animated interpretation of the role of Escamillo, while his proud figure, also over six feet, reminded one of the famous bull fighter, Luis Mazzantini.

Maestro Angelini directed these three operas with admirable ability and enthusiasm. He is a conductor who respects the singers and does not inebriate himself with the explosion of the brasses, but has his orchestra mingle itself with the voices of the artists. His heart beats sympathetically with the joys or sorrows of the drama.

URIEL.

Paul Dufault's Song Recital.

Paul Dufault is among the few resident singers whose annual song recitals in New York attract a public eager



Photo by E. F. Foley, New York.
PAUL DUFALT.

to hear them. Mr. Dufault's admirers are legion. Nearly every seat and box in Carnegie Lyceum were occupied Monday evening of last week when the tenor appeared on the little stage of the theater. He was warmly greeted, and listened to with interest as he interpreted the following songs and arias:

Pois E. ais, Air d'Amidis.....	Lully
Cavatine, de Dardanus.....	Sacchini
Champs Paternels, de Joseph en Egypte.....	Mehul
Psyché.....	Paladilhe
Ma Vigne et ma Mie.....	Cuvillier
Romance.....	Debussy
Mandoline.....	Debussy
The Awakening.....	Loepke
Smuggler's Song.....	Kernochan
Remembrance.....	Will C. Macfarlane
A Song of the Sea.....	Franklin, Riker
La Procession.....	Cesar Franck
Poeme de Mai.....	Theo. Dubois
Oh! Si les fleurs.....	Massenet
Le Sais tu bien?.....	G. Pierne
J'ai pleuré en Reve.....	Geo. Hue
Aimemoi.....	Bemberg
Si je pouvais mourir.....	Barbirolli
Trahison.....	Chaminade

Mr. Dufault is a stylist; his singing is marked by refinement, elegance and diction that are a joy to students. His airs by the seventeenth century Lully, the eighteenth cen-

tury Sacchini, and the early nineteenth century Mehul were delivered with grace and distinction of utterance. With his second group, the tenor made his greatest success with Paladilhe's "Psyche" and the mocking "Mandoline" of Debussy. Mr. Dufault was obliged to repeat the "Mandoline," and had time and endurance allowed, he might have repeated almost every number, for the reception accorded the singer was very demonstrative. Few prophets are honored in their own country, and while Mr. Dufault is not exactly a native of the United States, he hails from Canada, and that is near enough to claim him, and then it must be remembered, too, that New York is the home of the singer.

The English songs were delightfully sung, the tenor throughout preserving his control over his musical voice, and maintained the distinct enunciation which supplies the needed human touches in singing. "A Song of the Sea," by Franklin Riker, proved a stirring composition, and in singing it some telling climaxes were made. The Kernochan and Macfarlane songs are also of the kind in which a manly artist like Dufault gets results that are worth while.

The chansons by Franck, Dubois, Massenet, Pierne, Hue, Bemberg, Barbirolli and Chaminade afforded more pleasure and excited so much enthusiasm that Mr. Dufault was urged to repeat several. Students of French who are also students of singing will remember the Dufault recital after this record-breaking musical season has closed. For his recital last week, Mr. Dufault had the able assistance of Charles Gilbert Spross at the piano, and for his final encore the singer sang, "I Know," a song by Mr. Spross that is not so attractive as some others from his pen.

At the close of the recital, a reception for Mr. Dufault was held in the green room.

Shubert-Johnston Reception for Mella Mars.

The Messrs. Shubert and R. E. Johnston have issued invitations for a reception to be held at the Hotel Knickerbocker, Thursday afternoon, December 7, in honor of Mella Mars, the Viennese diseuse, reputed to be the greatest singer of chansons, and her accompanist, M. A. Bela Laszky. The reception will be held in the ballroom on the first floor of the hotel.

Cecil Fanning with the Rubinstein Club.

Cecil Fanning, the baritone, who has been filling engagements in the West since the early autumn, will be one of the artists to appear at the Rubinstein Club musicale on Saturday afternoon, December 9. The musicale takes place in the Astor Gallery, New York, beginning at 2:30 o'clock.

The Armenian Nightingale's Song.

(Dedicated to Angel Agnes Chopourian.)

The place was filled with a rapturous throng
Who had come to hear the Nightingale's song,
The Armenian Nightingale sing!

And the men were pleased, and the women enthused,
For laughter and tears and pathos fused,
Quite an unusual thing!

Oh, for the joy that was witnessed there,
That left her throat and filled the air,
That clear and victorious rang!

The shout of the victor who had won the fight,
The lover's cry, his beloved in sight—
All this the nightingale sang!

In a moment or two it changed to a sigh
For the song she sang was a maiden's cry,
It was filled with shame and wrong!

Her lover had left to return no more,
As lovers will do and have done before,
And sad was the nightingale's song!

And now it was rage, and now a tear
Choked up her throat—but her voice was clear,
The voice of Armenia's pride!

A mother is singing her babe to sleep,
An Indian maiden yearns for the steep
In a voice that all men defied!

The singer bowed and the audience cheered;
The lights went out and the hall was cleared:
Some time has elapsed, quite long!

But all I can see is the singer's face,
I hear her sing in every place
The Armenian Nightingale's song!

HAROLD DEBREST.

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soprano, Grand Opera, Australia and Germany; Kathleen Howard,
contralto, Darmstadt; Mme. Carolyn Ortmann, soprano, Grand Opera,
Chemnitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baern-
stein-Regneas, Grand Opera, Germany; Bessie Bowman-Estey, con-
tralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, so-
prano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred
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ropolitan Opera Co.; Orville Harold, Tenor, London Opera
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MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., November 23, 1911.

The Fritschy-Campbell Artists' Series opened a campaign in the field of outside attractions with a well deserved and most pronounced success in the concert given at the splendid new Grand Avenue Auditorium, Saturday afternoon, November 11. In the presentation of this series Kansas City will be afforded a genuine treat, as the attractions are all of the best order and are given at a satisfactory rate of admission. Two artists, Evan Williams, the noted Welsh tenor, and Rafael Navas, pianist, were heard at the opening concert. Mr. Williams was most cordially received. The Handel group of "Where'er You Walk," "Total Eclipse" and "Sound An Alarm" was a thing Kansas City will most vividly remember; also the wonderful effect in the "Spirit Song" of Haydn and Jensen's "Murmuring Zephyrs." A torrent of criticism was the greeting the most interesting and talented pianist, Rafael Navas, received. A rare delight was the accompanying work of Charles Survey, who was accorded a most hearty reception. The next Fritschy-Campbell event will be Maud Powell, "Queen of Violinists," Saturday afternoon, December 2, at the Grand Avenue Auditorium.

The first concert this season of the Kansas City Conservatory of Music was given by M. Boguslawski, pianist, at the Shubert Theater, Monday afternoon, November 20. Since Mr. Boguslawski's arrival in the musical field here three years ago a decided prestige has been gained by him as a leading artist, so amply demonstrated by various public and private recitals. This season's program was very ambitious, the symphonic studies of Schumann and the Liszt B minor sonata being achievements; then a really fine Chopin group of nocturne, impromptu, ballade and scherzo revealed a fine choice.

At another piano recital, given by May MacDonald, in the New Casino, Tuesday evening, November 21, Kansas City welcomed the return of one of its old favorites from a three years' sojourn in Berlin under Carreño. Before her departure Miss MacDonald achieved quite an enviable reputation in the younger circles of musicians, but since the recital last Tuesday evening it is safe to state she will be in the front rank of musical circles. In a program of a fantasia and fugue of Bach's the "Appassionata Sonata" of Beethoven and a Chopin scherzo, etudes and berceuse, ending with "La Campanella" of Paganini-Liszt, temperament, finish and the talent for the concert pianist were all revealed. Miss MacDonald was ably assisted by Maude Russell-Waller, a favorite among Kansas City songbirds, and Opal Pierce Reynolds, a violinist new to local circles, and who received a welcome reception at this her first public appearance.

The year book of the Kansas City Musical Club was received last week. This splendid organization has been augmented in every way this year, the book announcing the big strides in the direction for advancement in music for Kansas City. The officers this season are as follows: President, Mrs. Charles M. Bush; first vice-president, Mrs. Paul Barbee; second vice-president, Mrs. S. S. Gundlach; secretary, Mrs. Arthur Brookfield; treasurer, Mrs. C. G. Hutcheson. The committees have executive officers, plan of study, orchestral, educational and philanthropic; press, house, and ensemble. The plan of study, programs for the season and artists' concerts reveal a wealth of choice. A report of the first "open concert" will follow after the date set, November 28, at the Shubert Theater, in the afternoon.

Laura V. Lull soon will announce some very extraordinary plans for a spring musical feature. Mrs. Lull's recent study in London will result in some very interesting musical happenings in Kansas City.

JEANNETTE DIMM.

Schumann-Heink on Vacation.

Madame Schumann-Heink will not appear in concert again until after the Christmas holidays. January 5 and 6 she will resume her tour, appearing with the Philadelphia Orchestra in Philadelphia.

At the Pension Fund concert of the Boston Symphony Orchestra in Boston, on November 26, the great contralto was presented with a loving cup, two feet high, on which was inscribed: "Madame Schumann-Heink from the Pension Fund of the Boston Symphony Orchestra in everlasting gratitude and admiration, November 26, 1911."

Julian Edwards' Memorial Concert.

Mrs. Julian Edwards is arranging a memorial concert to commemorate the birthday anniversary of her late husband, the composer, who passed away last year. It will be an invitation musicale and will take place at Rumford Hall, on East Forty-first street, New York. Mrs. Edwards will be glad to send invitations to any of the late Mr. Edwards' friends who apply to her address, 333 Central Park West. The program will be announced later.

A "Surprise Evening" in the Regneas Studio.

One of the charming events of New York's social-musical season was the "Musical Surprise Soirée" last week, tendered to Joseph Baernstein-Regneas by a number of his pupils. The festivities began by a splendid rendition



A "SURPRISE EVENING" IN THE REGNEAS STUDIO.

of the choral from the third act of "Die Meistersinger" by over fifty singers.

Mr. Regneas was just preparing to go out for the evening when the thrilling opening phrase, "Wach Auf" reached his ears from the floor below. He rushed down stairs to find his devoted pupils gathered around a magnificent bronze statue of Beethoven (a gift from them), by Mueller, the well known German sculptor. The occasion was Mr. Regneas' birthday and was an unusually happy one for this artist and teacher. The program was varied, containing many delightful vocal and instrumental numbers, for many prominent artists took part, intermingled with humor, wit and clever impersonations of conspicuous figures in the musical world. A collation was the finale to a rare demonstration of devotion to their teacher.

Mr. Regneas in a few touching words expressed his heartfelt appreciation of the honor shown him.

Engagements for Paul Althouse.

Paul S. Althouse, the tenor, has been engaged by Horatio Parker to sing in the performance of "Judas Maccabaeus," which the New Haven (Conn.) Oratorio Society will perform on December 14. The musical director of the Lowell Choral Society, E. G. Hood, has engaged Mr. Althouse for the performance of Coleridge Taylor's setting of "Hiawatha's Wedding Feast," which will take place in Lowell, Mass., January 22, 1912.

OLIVE MEAD PLAYERS SCORE.

The playing of the Olive Mead Quartet has been familiar to the New York supporters of chamber music for the past nine years and it is superfluous to add to the well earned praises of this accomplished and conscientious quartet. The applause of the audience was the only comment necessary, and that was discriminating and generous.

Dvorák had little to communicate to the world when he wrote his F major quartet. The most interesting movement is the lento, in which the cellist had an opportunity of displaying her sympathetic tone and intelligent phrasing. Old father Haydn sounds very much more old fashioned in his piano and vocal music than he does in his quartets. In this form the genial nature of Haydn, his contrapuntal ease, and the lyrical nature of his style find their happiest expression, and it is difficult to see how a composer can improve on the quartet as Haydn left it without running the risk of writing music that would be better on an orchestra. Haydn's quartets never sound thin, and never suggest an orchestra. They are as well suited to the four instruments for which they are written as the music of Chopin is to the piano.

The performance of the G minor quartet of Haydn by the organization which bears the name of Olive Mead gave great musical satisfaction to the audience.

Mrs. H. H. A. Beach's quintet, op. 67, for piano, two violins, viola and cello has tragedy for its theme. It will add but little to the joy of the nation. It is, nevertheless, the work of an accomplished composer who is filled with the modern spirit of Tchaikowsky, which manifests itself more in its outbursts of passion and gloomy reveries than in any direct plagiarism of Russian melodic forms. The effect of these sudden eruptions of fervor and storm was that the work was fragmentary. But a careful attention to the structure of the work and to the themes on which the movements were constructed revealed the experienced composer. Mrs. H. H. A. Beach occasionally reversed the customary procedure of giving the piano the harmony and the strings the melodic passages. In the adagio espressivo the composer often lets the piano play the melody in octaves while the quartet does the harmonic support. One cannot commend this practice, though Mrs. H. H. A. Beach has succeeded in making the effect interesting.

Jomelli Due This Week.

Jeanne Jomelli, the Dutch prima donna, sailed for New York on the steamship Baltic Thursday of last week and is due in New York on Friday of this week. Madame Jomelli's next American tour will open in Newark, N. J., January 10, and on January 14 she sings in Chicago. Her New York recital takes place at Carnegie Hall January 23, and then she goes South. Madame Jomelli has engagements in many States East, West and South. March 1 and 3 she appears as soloist with the New York Symphony Orchestra at the Century Theater.

Gilchrist Conductor Thirty-six Years.

MENDELSSOHN CLUB,
PHILADELPHIA, November 27, 1911.

To The Musical Courier:

Noticing in a recent number of THE MUSICAL COURIER that you spoke of the twenty-fifth year of the Rubinstein Club under one conductor as being the record for continuous leadership in one society, I would suggest that, if you wish the record, you should publish the fact of Dr. Gilchrist's continuous leadership of the Mendelssohn Club of Philadelphia for thirty-six years. We are now rehearsing for the thirty-seventh season.

Yours truly,

F. K. MOORE,
Secretary.

From Concert to Opera.

Charles R. Baker, the former Chicago concert manager, now is manager of the Lambardi Opera Company, traveling at present in the Far West.



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SAN FRANCISCO

SAN FRANCISCO, Cal., November 20, 1911.

The principal musical interest in San Francisco just now centers in the French and Italian grand opera season. There are two companies here at the present time.

Emma Eames and Emilio de Gogorza completed a successful engagement in San Francisco and Oakland week before last.

The pupils of Hugo Mansfeldt are celebrating the Liszt centenary with more than one event. Mary Carrick is to give a piano recital in the near future.

The violin recital by Hother Wismer in the Colonial Room of the St. Francis Hotel on November 9 displayed this popular violinist to great advantage. The last group on the program he played with particular feeling. He was accompanied by Ada Clement and assisted by Lowell Redfield. The program follows:

Sonata, A minor, piano and violin, op. 105.....B. Schumann
Scotch Fantasia, op. 46.....Max Bruch
Songs—

Egyptian War Song.....Henry K. Hadley
Zueignung (Dedication).....Richard Strauss
Voice on the Winds (from St. Patrick at Tara).....W. A. Sabin
Vision Fugitive.....J. Massenet
Lowell Redfield, accompanied by Mrs. Redfield.

Adagio, op. 145.....Louis Spohr
Prelude and allegro.....Pugnani-Kreisler
Adagio in D major (from op. 108).....Johannes Brahms
Intermedio.....J. J. Mondonville
Mr. Wismer.

Leonard Borwick, the English pianist, who aroused so much enthusiasm among musical people here, left for Boston last week, to keep his recital engagements there. His success here was truly phenomenal. At every recital he made a greater impression than at the last, and by the time he had really made himself at home with his audiences, not even the critics had anything but the highest praise for his work. There are still some folks in San Francisco who think that anything good must "come out of New York," and when Mr. Borwick began his tour at this end of the continent, many there were here who rather waited to be "shown," but he evidently succeeded in convincing and pleasing everybody. Mr. Borwick came here via Australia and Honolulu, where he gave about a dozen recitals in all. The fact that he was very little advertised before his arrival affected the size of his audiences to some extent, but in artistic appreciation, the people showed that they looked on him in the light of a genuine discovery. No doubt the depth and artistic warmth of his playing will win him the same hearty reception in the East.

San Francisco soon is to lose an excellent and well-known vocal teacher. E. Standard Thomas is to open a studio in New York about the middle of December. Since his return from Paris two years ago, where he was a pupil of King Clark, Mr. Thomas has been very active in the musical field, and now feels that in justice to himself he must seek a larger opening. At his beautiful home in the Berkeley Hills, he built an artistic and commodious studio, paying particular regard to its acoustics, so that it is especially delightful to sing in, and here many charming musical events have taken place. Mr. Thomas is a musician of much energy and originality, and his genial ways have made him a host of friends about the bay whose best wishes he will take with him.

The Glee Club of the University of California soon is to give a concert in Berkeley. These young men made an interesting and pleasurable trip to Europe this summer under the leadership of their director, Clinton R. Morse, whose careful work among the students has endeared him to successive generations of Glee Clubs.

The symphony orchestra plans its first concert for December 1. Popular concerts are to alternate with the symphony concerts, and it is the intention to give "wage earners' concerts" occasionally for those who cannot afford to pay the usual prices.

Margaret Stephens, mezzo contralto, has been giving several recitals since her return from Europe. Her San Francisco recital took place on November 7, and was followed by appearances before some of the musical clubs. She also sang in Woodland on October 28.

The pupils of Jessie Dean Moore gave the half hour of music at the Greek Theater in Berkeley on November 5.

Elizabeth Simpson gave her first piano recital since her return from Europe in Oakland at Ebell Club Hall on

November 9. Miss Simpson's complete program was as follows: Sonata, op. 26 (Beethoven); "Carnaval de Vienne" (Schumann); (a) etude, op. 25, No. 7, (b), scherzo, op. 39, (c) "Andante Spianato et Polonaise" (Chopin); (a) intermezzo ("Cradle Song") (Brahms), (b) barcarolle, F minor (Rubinstein), (c) "Siciliano, Menuet alla Antica" (Leschetizky), (d) etude in thirds (Mozkowski); rhapsodie Hongroise, No. XII (Liszt).

That Dr. Wüllner is making a success of his engagement at the Orpheum seems to be an admitted fact. This is surely a new departure for vaudeville, and the fact that the audiences have been pleased with his singing should be good news to all musical people. If the people who do not ordinarily attend concerts are displaying a love for good music when it is put before them, we may then rejoice that the country is really developing musically.

EVA NAVONE PROVOST.

OMAHA MUSIC.

OMAHA, Neb., November 26, 1911.

The Omaha School of Music held its first public recital on the evening of November 23, at which time the following pupils were presented: Mabel Ekley, Grace Finch, Bernice Norris and Florence Harford, pupils of the piano department, and Wilma Worley, Laura Peterson and Le Roy Bumbach, pupils of the voice department.

Kneisel's Quartet appeared in Omaha on Tuesday evening, November 21. This was the second event of Blanche Sorenson's series.

Mr. and Mrs. Thomas J. Kelly met with much success at their recent recital of folksongs, given at Columbus, Neb., on November 14. Jean P. Duffield acted as accompanist.

At a meeting of the executive committee of the Mendelssohn Choir held last Monday evening, F. B. Burchmore was elected president and Arthur V. Jessen, treasurer. Henry Cox, F. J. Ellick, F. Parker and Dr. W. F. Milroy were added to the executive committee, and Albert Wedemeyer was unanimously re-elected secretary.

A rumor of one appearance in Omaha of the Boston Opera Company with full orchestra and chorus is arousing widespread interest. EVELYN HOPPER.

MERRY MEXICO.

CITY OF MEXICO, November 16, 1911.

A pleasing surprise was offered the Mexican music loving public at a recital tendered to the "boys of the Mexican press," at the beautiful new Sala Wagner, on November 15, by a young pianist, Conrado Tovar by name, who if, by the enthusiasm manifested during his recital, bids fair to become a great favorite within certain musical circles, wherein achievement counts for something. Among the numbers rendered was the Liszt rhapsodie, No. 12, wherein he rose to heights of characteristic interpretation that would have reverberated through the Carpathians, where the scene and atmosphere of this work is laid; the rhythm of "Laszo," "Czardas" and "Friska" following one another with the true "Tzigane" spirit; it was said that seldom was Hungarian music rendered in Mexico as it was by this aspiring virtuoso.

The program included the following:

Sonata Mi Menor.....Grieg
Ballada No. 3.....Chopin
Nocturno para la mano izquierda.....Scriabine
Scherzo No. 3.....Chopin
Rhapsodie No. 12.....Liszt
Romanza.....Grünfeld
Nocturno No. 3.....Liszt
Polonesa No. 12.....Liszt
TESCHNER.

Dr. Wollé Opens New Organ.

Dr. J. Fred Wollé opened the new three-manual organ in St. Mark's Episcopal Church, Mauch Chunk, Pa., on November 23. The interior of the church had been attractively renovated, and the recital was the inaugural of the new pipe organ. The church choir, under the direction of Harry L. Prabst, a former pupil of Dr. Wollé, assisted. On December 7 and 8 Dr. Wollé will give two recitals in Washington, D. C. The following week, he will play in Riegelsville and Bethlehem, Pa. During the last week in December he will give a recital and read a paper at the annual meeting of the Music Teachers' National Association (of which he is a member of the executive committee) at Ann Arbor, Mich. The new year will find Dr. Wollé playing in Pennsylvania, New Jersey, Connecticut and Illinois.

Mendelssohn Glee Club at the Astor.

Driven from its attractive clubhouse in West Fortieth street, the Mendelssohn Glee Club of New York has been obliged to find a new place for its three yearly concerts. This season these concerts will be given in the large ballroom of the Hotel Astor. The first concert there on Tuesday evening of last week showed that for concerts of a semi-social character like those given by this club, the hotel ballroom has the spaciousness and surroundings which Mendelssohn Hall lacked. Artistically, however, there is less to be said in favor of the change. The acoustics at the Astor are fair. No matter how fine the music may be, it is hardly likely that anyone will come away feeling that he (or she) has been greatly uplifted by the Muse. A modern hotel with its luxury and lavish appointments is not the place in which to hear performances of great musical compositions at their best.

For the concert last week, Clarence Dickinson, the musical director, provided a program that included some serious works. The club was assisted by Charlotte Guernsey, soprano of the Philadelphia-Chicago Grand Opera Company; Frank Croxton, bass; Charles A. Baker and Arthur Rosenstein, piano accompanists, and Leo B. Riggs at the organ. The order of the program follows:

Nottingham Hunt	Bullard
Serenade (Folk Song)	Wolfgram
Reveille	Elgar
Mendelssohn Glee Club.	
D'une Prison	Panizza
Les Larmes	Massenet
Charlotte Guernsey.	
Starlight	Schubert
Love	Schubert
Mendelssohn Glee Club.	
Omnipotence	Schubert
Miss Guernsey and Mendelssohn Glee Club.	
(With organ and piano accompaniment.)	
Pack Clouds Away	Chadwick
A Tiny Song	Schmid
Darest Thou Now, O Soul	Chadwick
Mendelssohn Glee Club.	
Abendwolke	Arthur Rosenstein
When All the World Is Young (Mss.)	Arthur Rosenstein
Abschied	Arthur Rosenstein
(First performance of these compositions.)	
Composer at the piano.	
Frank Croxton.	
Oh, Thou Billowy Harvest Field	Rachmaninoff
Floods of Spring	Rachmaninoff
Charlotte Guernsey.	
Tarantella	Dubois
More and More	Seifert
Prayer of Thanksgiving	Kremser
Mendelssohn Glee Club.	

Under Mr. Dickinson's rhythmic beat the club gave stirring exhibitions of choral singing, but they took Schubert's great song, "Die Allmacht" (Omnipotence), far too fast. The leader and members of the club should have heard Madame Schumann-Heink's noble interpretation of the song in Carnegie Hall, the same afternoon. In singing compositions by German composers, it is wise to observe the German traditions. One of the dullest numbers of the evening was Elgar's setting of Bret Harte's "Reveille." The British composer missed by a long stretch the martial spirit of the text.

Miss Guernsey's singing of the French songs, and later the two by Rachmaninoff in English, was thoroughly enjoyable. The upper tones in the voice of this young soprano are vibrant with the dramatic timbre that is rare in the voices of American singers. Her temperament, too, is more vital than is usually found among American girls. This explains why Mr. Dippel engaged Miss Guernsey for his opera company after hearing her sing one aria. The soprano sang with warmth and purity and was heartily recalled after the beautiful Massenet song and she responded with the piquant "Bon Jour, Suzon," by Pessard. Miss Guernsey was equally happy in her renditions of the Rachmaninoff songs, and they were songs worth singing, too. The club presented the singer with some lovely roses.

A pity it was that the talented Arthur Rosenstein did not have a better singer than Frank Croxton to interpret his songs. Mr. Croxton sings everything in funereal style and this together with his heavy inflexible organ, prevents the possibility of getting the desired results. The Rosenstein songs made a good impression, despite the unsatisfactory delivery of the singer.

George Carré, the tenor who is a member of the club, sang the incidental solo in the first Schubert song with a voice of utmost purity and sweetness.

The audience was large and of brilliant character. The officers of the club are:

President, Benjamin Prince; vice president, Walter Carroll Low; secretary, Taylor More; treasurer, Charles Tyler Dutton; librarian, George Featherstone.

Christine Miller Engaged by Universities.

Christine Miller, the contralto, will sing, December 11, 15 and 16 in Schubert programs at Yale University, Princeton University and Bryn Mawr College. Arthur Whiting, the pianist, will appear with the singer. The

same week, Miss Miller sings with the Mendelssohn Club of Albany (December 13), and with the New Haven Oratorio Society, December 14, in a performance of "Judas Maccabeus," under the direction of Horatio Parker.

Boris Hambourg's Historical Concerts.

Boris Hambourg, the Russian cellist, gave the first of five historical concerts in Toronto, Canada, Tuesday evening, November 21. In these recitals, Mr. Hambourg will illustrate the literature for the violoncello from its beginnings to the present day. The cellist was assisted by his brother, Jan Hambourg, the violinist. Extracts from the papers follow:

Boris Hambourg is a cellist of rarely poetic understanding. He recures a rich tone that is even and smooth and at all times emotionally expressive. In such numbers as the largo in A major (Luigi Boccherini) he had a fine singing quality, and he showed his technique in the tricky gavotta (Stefano Galbott). This latter number was heard for the first time in this city, and was one of six on the program which so far as can be ascertained have first been played in modern times by Mr. Hambourg.—Toronto Mail and Empire, November 23, 1911.



Boris Hambourg made his first appearance as solo violoncelist in public here and gained a complete conquest of his audience in the old time music which he contributed. Boris Hambourg has an attractive singing tone and a flexible technique.—Toronto Globe, November 23, 1911.

Boris Hambourg's pure cello tone and splendid technical power had full play in eight numbers, the most interesting of which perhaps was Porpora's concerto in G major with octet. A charming sweet aria from Sipurini was played with exquisite expression and the final allegro from Lanzetti showed Boris Hambourg's facile execution.—Toronto World, November 23, 1911.

Boris Hambourg took the violoncello group with a delicacy of feeling and sympathetic attention to detail, bringing out the beauty of the tonal gradations in a most happy manner. He scored particularly in Nicola Porpora's concerto in G major, adagio and allegro movements.—Toronto News, November 23, 1911.

This was the first public appearance in Toronto of Boris Hambourg, and he fully maintained his great reputation as perhaps the leading cellist of the day. Unfortunately scant opportunity is given for reference to this concert in this issue. Suffice it to say that the Hambourg historical series promises to be extremely interesting and valuable.—Toronto Weekly Star, November 25, 1911.

Lamson Recital Program.

Gardner Lamson, the baritone, will give the first of three recitals in Carnegie Lyceum, New York, Thursday afternoon, December 7, when he will sing the following program:

Widmung	Schumann
Lotoshlume	Schumann
Ich Grolle Nicht	Schumann
Nussbaum	Schumann
An Jenem Tag (Hans Heiling)	Marschner
Henry the Fowler	Loewe
Caecilie	Strauss
Heimkehr	Strauss
Schlagende Herzen	Strauss
Allerseelen	Strauss
Heimliche Aufforderung	Strauss
Hans Sachs Monologue, from Die Meistersinger	Wagner
The Danza	Chadwick
Northern Days	Chadwick
Allah	Chadwick
Thou Art To Me	Chadwick

Arthur Rosenstein will assist Mr. Lamson at the piano.

Columbia University Festival Chorus.

At their performance of Verdi's "Requiem" at Carnegie Hall, New York, Walter Henry Hall, conductor of the Columbia University Festival Chorus, will introduce a contralto, Mildred Potter, and a tenor, Charles Hackett, both of whom are practically new to the concert-goers of the metropolis.

Miss Potter was born in Minnesota, and is recognized as one of the leading vocalists in the Northwest. During the past year she has been living in New York, continuing her studies under Oscar Saenger. She is one of the vocalists engaged for the Paterson, N. J., festival next spring, and during the winter will fill a number of engagements in Eastern cities.

Mr. Hackett has been before the public several years, having been heard in many concerts and festivals. He has enjoyed great success, as his qualifications are of a high artistic order. Alma Gluck, soprano, and Herbert Witherspoon, basso, of the Metropolitan Opera Company, will complete the quartet.



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SCHUMANN-HEINK'S LIEDER RECITAL.

Ernestine Schumann-Heink stood before a vast audience in Carnegie Hall on Tuesday afternoon, November 28, the personification of a magnificent woman. Not only did the singer give the younger generation some valuable lessons in lieder interpretations, but she illustrated how a singer should dress on the concert stage. Some of the singers who annually appear on the same stage array themselves like peacocks. Last week, the great contralto wore a clinging gown of Ciel blue silk with touches of white. No over-trimmed, befeathered hat adorned her regal head, and the dark hair streaked with honorable strands of silver was without a single ornament. The singer presented a lovely picture of mature womanhood, and her singing partook something of the same nature.

To attempt at this late day to analyze the art of Madame Schumann-Heink would be like "carrying coals to Newcastle." The artist remains one of the lieder interpreters of this epoch, and to hear her in such a program as she gave on this occasion is a rare privilege. Assisted at the piano by Katherine Hoffmann, Madame Schumann-Heink sang the following groups:

Die Ehre Gottes, op. 48.....	Beethoven
Vom Tode, op. 48.....	Beethoven
Bitten.....	Beethoven
Ich liebe dich.....	Beethoven
Junge Nonne.....	Schubert
Liebesbotschaft.....	Schubert
Du bist die Ruh.....	Schubert
Die Forelle.....	Schubert
Rastlose Liebe.....	Schubert
In der Fremde.....	Schumann
Stille.....	Schumann
Intermezzo.....	Schumann
Mondnacht.....	Schumann
Frühlingsnacht.....	Schumann
Von ewiger Liebe.....	Brahms
Mainacht.....	Brahms
6 Ungarische Zigeunerlieder.....	Brahms
Light.....	Marion Bauer
Cry of Rachel.....	Mary Turner Salter
Child's Prayer.....	Harold

It seemed as the afternoon progressed that the voice of the contralto mellowed; she sang throughout with that warmth and authority that has always been characteristic of her. After the songs of each composer, encores were

demanding, and one of the most impressive was her singing of Schubert's "Allmacht." How Schumann-Heink sings Beethoven, Schubert and Schumann lieder has often been described, and the great throng assembled to hear this recital seemed often under the spell of the singer's magnetism. It was a long and taxing list and when Brahms was reached, the renowned singer disclosed the same skill. Her legato in "Mainacht" was splendid, and the six gypsy songs were entrancing.

Madame Schumann-Heink's command of the English language seems about complete. Such beautiful diction as she disclosed in the three songs comprising the last group is not often heard at recitals in this country. What a reflection upon the native singers who are indifferent about enunciating their mother tongue!

The three songs sung in English were quite worthy of the day. "Light," by Marion Eugenie Bauer, is a setting for "The Night Has a Thousand Eyes"; it is a well constructed song, breathing the poet's meaning. While the music is not deep, it is charming and musically superior to much of what comes from the sanctums of the women composers of the day. Miss Bauer has real talent, and no doubt in the future will undertake more serious things. The tragic "Cry of Rachel" is a favorite with Madame Schumann-Heink, and last week she sounded its depths of woe. In pleasing contrast came the "Child's Prayer," by Harold, with its quaint and almost pathetic humor. The singer received a prolonged ovation at the close, and although the lights were nearly turned out, the enthusiasts simply would not leave until they heard another encore. For this, Madame Schumann-Heink sang Becker's familiar "Frühlingslied."

After the Schubert group the ushers rushed down the aisles with flowers, which the gracious singer arranged back of the footlights instead of going through the usual prima donna antics of piling the flowers on the piano.

The report of the recital would be incomplete without a word concerning the admirable accompaniments of Katherine Hoffmann; the understanding between the singer and pianist united in performances that were the essence of dignified and ennobling art.

Dalton-Baker's Success in England.

W. Dalton-Baker, one of the most popular of the English concert and oratorio singers, has recently won new successes in his native land. The baritone is remembered in this country for his excellent singing at concerts during the season of 1910-1911.

Important bookings for Mr. Dalton-Baker since September 1 follow:

September 3—Douglas Palace, Isle of Man.
October 1—Sunday concert, Queen's Hall, London.
October 17—Taffs Reform concert, Chelsea.
October 21—Crystal Palace, London.
October 22—Sunday concert, Palladium, London.
October 25—Masonic Lodge, London.
November 2—Royal Albert Hall, London ("Elijah").
November 5—Southend-on-Sea.
November 8—Crystal Palace.
November 14—Nottingham, with Elena Gerhardt.
November 15—Sheffield, with Elena Gerhardt.
November 24—Belfast, Ireland.
December 6—London Choral Society, Queen's Hall.
December 13—Gloucester Choral Society.
December 14—Royal Amateur Orchestral Society, London.
December 16—Manchester ("Messiah").

Some recent press notices are appended:

Mr. Dalton-Baker must now be accounted one of the most competent exponents of the role of the Prophet.—The Lady's Pictorial, November 11, 1911.

The part of Elijah showed once more that Mr. Dalton-Baker possessed considerable fitness as the successor of Sir Charles Santley. He was in first rate voice and he has a good conception of the part, and he sang with a full sense of the dramatic possibilities of the music.—Musical News, London, November 11, 1911.

Mr. Dalton-Baker is one of the best exponents of the part of the Prophet we now possess.—Referee, London, November 5, 1911.

The solos were equally well rendered, more particularly the grand recitatives of the Prophet Elijah by Mr. Dalton-Baker, who naturally had a most onerous task.—Herts Advertiser, London, November 11, 1911.

Mr. Dalton-Baker sang "Young Dietrich" with plenty of color, the audience liking his rendering immensely, and afterwards he grouped songs by Goring Thomas, Franco Leoni and Maude Valerie White, i. e., "A Memory," "Birth of Morn" and "King Charles," following with Maude Valerie White's "Marching Along" when asked for an "extra."—Nottingham Times, November 16, 1911.

Mr. Dalton-Baker, a gifted baritone, who has often won applause in Nottingham, gave a highly artistic rendering of Henschel's "Young Dietrich," his wide range of dramatic expression enabling

him to do full justice to the composition. His delicately graded singing of Goring Thomas' "A Memory" was quite charming, and in Franco Leoni's "Birth of Morn" and Maude Valerie White's rousing Stuart song, "King Charles," he also sang finely.—Nottingham Guard, November 16, 1911.

Mr. Dalton-Baker was well treated. He was splendidly declamatory in Henschel's fine song, "Young Dietrich," and still more so in "King Charles" by Maude Valerie White, which was really a wonderful piece of work. He also accompanied himself for his encore, which was Ellen Wright's "When I Awake."—Sheffield Daily Independence, November 16, 1911.

Virgil Gordon's Pupils' Concert.

C. Virgil Gordon presented a number of his most talented pupils at a concert in Assembly Hall on West Eighty-sixth street, New York, Friday, November 24. In all grades of work the performances were interesting and some of them quite remarkable. The program follows:

Water Sprites.....	Heller
Hunting Violets.....	Virgil
Thema Peters.....	
Song Without Words.....	Porter
Valse Arabesque.....	Lack
Arthur De Salvo.....	
Norwegian Bridal Procession.....	Grieg
Impromptu, C sharp minor.....	Reinhold
Florence Manuel.....	
Hungarian Dance.....	Brahms
The Two Skylarks.....	Leschetizky
Nolette.....	Schumann
Hortense V. Karb.....	
Troika.....	Tschaikowsky
Idylle.....	MacDowell
Valse.....	Moszkowski
Millie Samuels.....	
Nightingale.....	Liszt
Valse.....	Debussy
Rhapsody No. 13.....	Liszt
Edna Griebel.....	
Frühlingsnacht.....	Schumann-Liszt
Bird Sermon.....	Liszt
Arabesque.....	Leschetizky
Caprice Espagnol.....	Moszkowski
Adele Katz.....	
Spinning Song (from Flying Dutchman).....	Wagner-Liszt
Concerto, D minor, first movement.....	Rubinstein
Jane Quinn.....	

The Playright—"Ah! The audience is calling for the author."

The House Manager—"I hear 'em; but you can get out through the alley and I'll hold 'em back while you beat it."—Philadelphia Evening Bulletin.

BUFFALO MUSIC.

BUFFALO, N. Y., December 1, 1911.

An artistic recital was that given recently at Twentieth Century Hall by Eva von Knorring Oncken, pianist, assisted by her husband, Wilhelm Oncken, baritone. At the Helsingfors (Finland) Conservatoire Baroness Eva von Knorren, previous to her marriage, studied to such purpose that she was awarded the first prize at the State Contest of Finland, given by the Czar of Russia. Later she was a pupil of Madame Carreño, Prof. L. Godowsky, of Vienna, and Professor Ansgore, of Berlin.

The Saengerbund Society, under Dr. Carl G. Winning, gave the first of this season's concerts at Convention Hall, November 27. The assisting soloists were Beatrice Fine, soprano, and Alfred Fahlbusch, a Buffalo violinist. Dr. Winning appeared in the triple role of conductor, composer and pianist. The singing of the large male chorus revealed a marked advance in ensemble. Mrs. Fine showed dramatic ability in "Dich Theure Halle" ("Tannhäuser") and warmth of expression and versatility in a group of new songs. She did full justice to Dr. Winning's new song, "Verfolgung," presented for the first time. The chorus sang well and Mr. Fahlbusch's solos were much enjoyed.

On Thanksgiving Night Ernestine Schumann-Heink honored Buffalo with the program which aroused so much enthusiasm in Hamburg, together with a group of English songs.

Arthur Hartmann's berceuse, played here November 19 at Clarence Eddy's organ recital, so delighted the distinguished musician that he not only commended Charles Klein (a Hartmann violin pupil) upon his playing of it, but has taken a copy to adapt for organ.

Arnold Benner's book, "How to Live on Twenty-four Hours," would be timely reading for belated Christmas shoppers and music mad scramblers, especially music critics obliged to attend and report the numerous concerts, private musicales and recitals. December managers announce a big list for that month, including the Friedmann-Olitzka recital, the Guido Chorus (Arthur Hartmann soloist), the Orpheus Society in concert, the Rubinstein Club Ladies' Chorus at Twentieth Century Hall, with Madame Oncken, pianist, and Margaret Barrell, concert contralto. The Rubinstein Club will celebrate the Liszt centenary.

VIRGINIA KEENE.

Strauss' "Don Quixote" in London.

To the six-and-thirty piquancies of Dr. Richard Strauss' "Don Quixote" orchestral variations was on Saturday at Queen's Hall added that of hearing Pablo Casals, greatest of Spanish musicians since Sarasate, take the part of the great tragicomic Spanish hero in Dr. Strauss' work, where he is represented by a solo violoncello.

The "Don Quixote" variations have lately been too much neglected in London, and it is to be hoped that Saturday's excellent performance may soon be repeated, for this would give opportunity for the polishing of some of the orchestral details, and also for the complete education of the London musical public.

For on Saturday there was, amid the tremendous applause, some little hissing—echo of the esthetic wars of ten years ago—and one cannot believe that an open minded listener possessing sufficient acquaintance with the work can long resist this music's infinite humor, vitality and pathos. The variations are a masterpiece equally from the points of view of musical resource and of human impulse, and if the Queen's Hall audience knew their Cervantes as well as they should, the work even fulfils the qualification demanded by Sir Charles Stanford for pure music—that it be comprehensible to the man who is unable to afford to buy an "explanatory program."

What may perhaps be termed the "sporting" aspect of the music—the capsizing of the "enchanted barque," Don Quixote's and Sancho's "journey through air" on the wooden horse, and of course the bleating of the assaulted flock of sheep on the muted brass (variation 99)—enthralled a section of the audience rather disproportionately. The mere picturesqueness of the score is in reality admirably subserved to the touching human theme. These variations have only to be better known to be as tumultuously welcomed as the classic rondo of "Till Eulenspiegel."

Sir Henry Wood conducted with something less than his usual buoyancy. Mr. Wertheim was the admirable Sancho Panza (viola solo).

Mr. Casals' tone seemed more nasal than usual—his violoncello was affected, no doubt, by the humidity of the day—but his childlike and bland phrasing of the opening theme of Haydn's D major concerto must remain unforgettable. The symphony of the day was Mozart's "Haffner."—London Daily Mail, November 20, 1911.

Some Richard Lowe Pupils.

Among the pupils of Richard, Lowe of Berlin who have made national and international reputations as operatic

stars are Emmy Destinn, formerly of the Berlin Royal Opera, now of New York Metropolitan; Maria Labia, of the Vienna Opera Company; Theodore Bertram, who was the most distinguished Wotan and Flying Dutchman at Bayreuth of late years; Desider Zador, Kammersänger of the Dresden Royal Opera; Desider Matray, of the Karlsruhe Opera; Alfred Boruttan, of the Royal Opera of Vienna and Prague; Emmy Telleky, Kammersängerin of the Vienna Royal Opera, and Helene Hieser, Kammersängerin of the Stuttgart Opera.

John McCormack in Australia.

John McCormack, the celebrated tenor now singing in Australia with Melba's Grand Opera Company, will re-



JOHN MCCORMACK AND HIS SON, CYRIL.

main at Her Majesty's Theater in Melbourne until December 23. Soon after he sails for America and is expected to reach Vancouver, B. C., about February 7. The Irish tenor has achieved a notable success in Australia.



JOHN MCCORMACK WITH HIS ACCOMPANIST AND BUSINESS MANAGER, SPENCER CLAY.

as several letters to THE MUSICAL COURIER have recorded. The singer has added to his repertory by singing such roles as Pinkerton in "Madame Butterfly," Cavaradossi in "Tosca" and Romeo in Gounod's setting of "Romeo and Juliet." Before leaving Australia, Mr. McCormack will give a number of concerts in the far away country. His concert tour of America, to begin immediately on his arrival here, will extend to April 4, 1912.

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MUSIC IN DES MOINES.

Des Moines, Ia., November 24, 1911.

The third number in Mrs. Charles S. Hardy's course in musical appreciation was devoted to a study of the sonata form. Mrs. Hardy took the F major sonata No. 1 by Grieg as an excellent illustrative type, and with her prefatory explanations and playing of the various themes brought the audience to a clear understanding of them. The final complete rendition of the entire sonata played by Mrs. Hardy, pianist, and Rose Reichard Marshall, violinist, was doubly enjoyed. Mrs. Hardy is a finished pianist and as Mrs. Marshall is quite in the same class in her line, the combination was unusually attractive. At the next meeting of the class, Mrs. Hardy will take the program of Myrtle Ellyn, to be given the same evening, as the nucleus of her effort.

The Fortnightly Musical Club enjoyed an unusually interesting program at its last meeting at the home of Mrs. F. C. Hubbell. Mrs. D. L. Jewett, as leader of the day, gave a life sketch of Mozart, whose compositions formed the subject for the study of the afternoon. Elsa Reimann and Mrs. James G. Berryhill, Jr., played the "Sixth Concerto" (two pianos) in a most artistic manner, which was followed by a double vocal number by Mrs. Jefferson Polk, "The Violet" and a "Lullaby." Miss Witmer contributed a "Fantasia" (piano) and Mrs. George Polk Hippee sang an aria from "Marriage of Figaro." The last number was an arrangement from "Don Juan" for two pianos, by Mrs. L. R. Gaynor and Mrs. Eli Grimes. The next meeting of the club, to be held at the home of Mrs. Grimes, will be devoted to chamber music. Miss Reimann, pianist; Rose Reichard Marshall and Georgine van Aaken, violinists, will be assisted in the giving of the program by G. W. Maxon, cellist.

Sousa and his Band played a matinee and evening engagement on Monday, November 13. The Coliseum, although of vast proportions, is ideal for band or orchestra music, and the audiences that greeted "The March King" and his magnificent organization were very enthusiastic. The evening program, which included a new "American Rhapsody" by Schoenfeldt, an original cornet solo by Herbert L. Clarke, the "Golden Legend" prologue by Sullivan, a "Humoresque and Andante" by Brokhoven and some "Character Studies," "The Red Man," "The White Man and The Black Man," by Sousa, was augmented by some pleasing solo numbers by Virginia Root, soprano, and Noline Vedder, violinist, who were generous in their encore responses to the demands of the audience. Mr. Sousa pleased all by the rendition of a number of his old-time favorite marches as encores.

On a recent visit to the homes of her kinsfolk in Des Moines, Jessie L. Gaynor and her talented daughters, Rose and Dorothy, had fine opportunity to give great pleasure to their friends and admirers. Especially was this true on the afternoon of the informal musical given at the home of Mrs. L. R. Gaynor, where a number of musical friends had an intimate and happy experience with these gifted women and listened to a program affording rare delight. Mrs. Gaynor interpolated many interesting and explanatory remarks in advance of the various numbers, which enhanced the pleasure and appreciation of the audience. The program was as follows:

A flat ballade	Chopin
Dorothy Gaynor.	
Fireflies	Jessie L. Gaynor
A Question	Jessie L. Gaynor
Nightingale Lane	Paul P. Bliss
Rose F. Gaynor.	
Visti d'arte	Puccini
Page's Song	Gounod
Dorothy E. Gaynor.	
Sleep Song	J. L. Gaynor
The Sandman	Margaret Ruthven Lang
The Hawthorn Tree	E. F. Beale
Rose F. Gaynor.	
Group of songs by	Otto Miessner
Dorothy E. Gaynor.	
Dorothy	Dorothy E. Gaynor
My Valentine	Dorothy E. Gaynor
Rose F. Gaynor.	
Love vs. Science	
A Lover's Envy	
Lullaby of Mine	
Dorothy E. Gaynor.	
Trios—	
I Love the Old Doll Best	J. L. Gaynor
Slumber Boat	J. L. Gaynor
Mrs. Gaynor and daughters.	

Mrs. Gaynor evidently reciprocates the kindly regard of her Des Moines friends and her visits here are always greatly enjoyed. Mrs. Gaynor and daughters sang the offertory at St. Paul's Episcopal Church the following Sunday, giving the trio—"Lift Thine Eyes" from the "Elijah."

The Women's Club Chorus, under the leadership of Holmes Cowper, is steadily improving. Mr. Cowper is

able to inspire the chorus with his own enthusiasm and the result is apparent in the constant attendance of the seventy-five members, and also in the artistic excellence of their work. The first concert for which the chorus is now preparing will be given on the evening of December 18 at Plymouth Congregational Church.

Genevieve Westermann presented her advanced piano pupil, Lydia Brown, in recital on Tuesday afternoon. Miss Brown was assisted by Cassandra Wallace, violinist, in a program of great merit.

Rose Reichard Marshall filled an Adel engagement this week, where she played at a musical entertainment given by a local high school.

Heinrich Pitzner, pianist, appeared in an excellently arranged program at the Y. M. C. A. Auditorium on Thursday evening. His program included numbers by Bach, Beethoven, Chopin and Liszt. These great masters were artistically interpreted and the recital was much enjoyed.

CAROLINE YOUNG SMITH.

MUSICAL TROY.

Troy, N. Y., November 25, 1911.

The Rensselaer Polytechnic Glee Club is planning for a big concert here in January. Recently concerts were given in Schenectady and Amsterdam.

The second concert of the twentieth year of the Troy Choral Club was given Wednesday evening, November 22, in Music Hall. The greater part of Lehmann's "In a

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Persian Garden" was rendered. The Choral Club, under the leadership of Allan Lindsay, accompanied by the Troy Conservatory Orchestra, gave the choruses in fine fashion. The soloists were Nevada van der Veer, contralto, and Frank Croxton, bass. Madame van der Veer has a voice of pure quality and a wealth of feeling. In the first part of the program she sang two sets of songs. Her first selection was "Joseph, liebe Joseph mein," a fourteenth century Christmas carol. Her second group proved more popular than the first, partly because they were to English words. The numbers were Sumner Salter's "Cry of Rachel" and Ronald's "Down in the Forest" and "Love, I Have Won You," the latter bringing an encore in Thayer's "Lullaby." The first number of the Choral Club was from Boito's "Mephistopheles," which was followed by a cavalier chorus from "La Gioconda," by Ponchielli, and by Liszt's "Lorelei" and Blumenthal's "Night." In the "Persian Garden" the club showed off to advantage. In addition to Mr. Croxton and Madame van der Veer, Gertrude E. Shacklady and Ernest Reuther rendered solos with marked success.

G. B. O.

Dallmeyer Russell in Liszt Program.

Dallmeyer Russell's second historical piano recital will take place on December 14 in the Rittenhouse, Pittsburgh, with Rose Leader, contralto, assisting. Mr. Russell has selected what will probably prove to be the most pretentious program of the series of five recitals. The big number will be the B minor sonata of Liszt, and as it has never been performed in Pittsburgh, much interest is being displayed by the public, as evidenced from the large sale of seats. Other numbers are "Legende of St. Francis Walking the Waves," a sonnet, "Maiden's Wish," "Hark, Hark, the Lark" and rhapsody No. 11. Miss Leader sings "Mignon's Lied," "King of Thule" and "Es Muss Wunderbar Sein," by Liszt, besides a group of miscellaneous songs.

BISPHAM BELIEVES IN CHRISTIAN SCIENCE.

That David Bispham is in better health and fresher voice than for many a year past the baritone attributes to Christian Science. He believes in "Mind over Matter."

A younger artist wrote after Bispham's recent Carnegie Hall concert: "He was, most assuredly, an intellectual treat, and I, as a humble follower in his footsteps, profited greatly by it." A prominent singing teacher called the afternoon "a complete artistic event," and said that Mr. Bispham's voice "responded on every tone throughout the whole house, and every letter of every word was perfect to the listener. Bispham is simply the example for those who believe in the value of the English language in opera and in song."

The president of a musical institution declared that Mr. Bispham's work "revealed again his position as the most perfect demonstrator of the art of singing in this country"; while a well known critic from England exclaimed after hearing him: "How beautifully he sang yesterday! His voice was better than ever, and his diction wonderful! One hears every word he sings without any effort at all. His occasional gestures, too—so just right—never a bit too much and not one single trick or mannerism. Bispham ought to be cinematographed as he is singing, so that a permanent record might be kept to show the perfect concert manner as a lesson to all students and artists."

Mr. Bispham is now on his tour of the Southern States and the Pacific Coast, and will probably exceed his last record of 41,000 miles in the season. But it is a self-imposed task, and he loves it—so long as it is good for the cause. That he does a great work for the art of song and for the English language in America is conceded by all, and that his audiences are enthusiastic over his singing and reciting to music is known to hundreds of thousands of the best minds throughout the country. The suggestion of acting in his work causes all who hear him (especially those who are familiar with his operatic impersonations) to say that when he chooses, he can at any time fill the place left vacant on the dramatic stage by the death of Richard Mansfield.

The following appreciation of Mr. Bispham's work, coming from an utter stranger, shows better than anything else the high esteem in which he is held by the intelligent public: "If only I had a beautiful voice, I should work like the devil to sing like an angel. As things are, I am learning to appreciate the work of an artist like David Bispham. His enunciation makes me happy through and through, and so also do his interpretations. His work is so virile and strong, so full of authority and thought, that he takes one with him into every note. I am just a humdrum teacher of English, but when I hear a real singer, making sound all golden and beautiful, then I begin to live my own life, and I become a sort of queen of all the wonders that are. What he sang that evening will live in me always and make me happy. I thank him for being an artist, an honest, beauty-loving, striving man."

Hamlin Adds Liszt Number to Repertory.

George Hamlin, the distinguished American tenor, who is soon to appear with the Philadelphia-Chicago Opera Company in the leading tenor role of "Natoma," may always be depended upon to present novelties in the literature of the singer. The interest at this season in Liszt has led Mr. Hamlin to add to his repertory, which is one of the largest of any singer in the concert field today, the "Sonnet of Petrarch" by Liszt which has been recently arranged for orchestra by Busoni. This selection was presented by Mr. Hamlin with the Minneapolis Symphony Orchestra at its recent Liszt Centenary concert, and in referring to the performance, C. B. Storrs, of the Minneapolis Tribune, said: "George Hamlin, the superb American tenor, was in excellent voice and excelled any work he ever before has done here in his interpretation of the exacting setting of the 'Petrarch Sonnet' and of the Wagner song given as an encore."

Royal Welcome for Sousa.

With the closing concert of the "round the world tour," at the New York Hippodrome, on Sunday evening, December 10, a royal welcome will be extended to John Philip Sousa and his great band of sixty men.

Mr. Sousa has prepared a special program for this occasion, which will include his new march "The Republic," dedicated to the Commonwealth of Australia. The original title was "The Land of the Golden Fleece," but Mr. Sousa adopted the present name, for which Sir George Reid, the High Commissioner for Australia, is responsible, and it is the only instance where Mr. Sousa deferred to the desires of any one in bestowing a title upon one of his compositions.

Nexdore—"Your wife used to sing and play a great deal. I haven't heard her lately."

Naybor—"Since the children came she has had no time."

Nexdore—"Ah, children are such a blessing!"—Boston Transcript.

DRESDEN

DRESDEN BUREAU OF THE MUSICAL COURIER.
EISENSTUCKSTR. 16, November 16, 1911 }

With the assistance of two of the brightest lights of the Dresden Conservatory, a concert for the benefit of the free scholarship fund was given in the form of a Liszt celebration November 2. These two artists were no less than Frau Wedekind (who represents the work of Frau Professor Orgeni) and Frau Rappoldi-Kahner. After the number "Die heiligen drei Könige," of Liszt, the 137th Psalm was given, when Frau Wedekind took the solo vocal parts and Adrian Rappoldi (violin), Fräulein Sturm (harp), Emil Klinker (piano) and Kantor Fährmann (organ) were the other solo assistants. This was performed with fine effect, the beautiful bell-like tones of Frau Wedekind being most conspicuous, and proving that in this artist we still have one of the best representatives of her genre—namely, high soprano and coloratura. Though she sang lieder also, she is not so well adapted for them, but was received with marked favor on the part of the audience. Frau Rappoldi-Kahner, not a great Liszt player, nevertheless has much technical facility. Her performance excited wonderment, for the reason that she gave some selections from the "Etudes d'Execution transcendante," in their original form, where the difficulties were so great that Liszt, in order to please the publisher, lessened them afterward, so as to place them within the reach of less phenomenally gifted pianists. "Les Préludes" was rendered by the pupils' orchestra, under Striegler's lead, in a really creditable manner, while the "Glocken des Strassburger Münster," for baritone solo (Prof. A. Fischer from Sonderhausen), was still another excellent example of orchestral and chorus work of the institute. Professor Fischer, who is a former pupil, was in fine voice, and is an able artist.

The piano recital of Walter Georgii brought much that was really praiseworthy, and with it an agreeable surprise, when the many concerts of unknown artists are considered, which are often so apt to fall below the average, instead of rising above it. Walter Georgii is a pupil of Max Pauer, and possesses many qualities that distinguish the playing of that redoubtable pianist. Chiefly he can lay claim to a certain power of characterization which

came into evidence at once in the "Characterstück" of Woldemar Bargiel, and the "Variations and Fugue" by Kiel. Although his memory failed once in the A flat study of Liszt, he more than atoned for this by giving a very adequate interpretation of the beautiful "Benediction de Dieu dans la Solitude." The young artist was heartily received and many encores were demanded.

Sascha Culbertson's second appearance here showed off again his smooth bowing, exquisite pianissimo and thoroughly artistic conceptions. Culbertson effervesces with the warmth, fire and the buoyancy of youth, and his expression is imbued with a passionate ardor that stimulates and enthralls his hearers in no small measure. It should be emphasized that Culbertson's technical ability borders on the phenomenal. He was enthusiastically received and many encores were demanded.

The Liszt evening of H. M. Field apparently did not present this talented pianist in his best mood. His memory was not always faithful, and this may have conduced to some nervousness. His fortissimos were often too apt to run into exaggeration and his contrasts were too sudden, while the many abrupt changes did not always preserve the proper proportion. Those who heard Mr. Field last year will recall the brilliant performance he then gave, for instance, of the B minor ballade, all of which would seem to point to some indisposition of the pianist on the present occasion. Nevertheless, Mr. Field in parts often ably demonstrated his fine pianism, and I have no doubt that a more auspicious occasion will restore to him those striking piano virtues of which he is the happy possessor. The hall was filled with his friends and admirers, who applauded him to the echo, and his performance, to judge from this, gave general and evident pleasure. He was presented with an immense laurel wreath and many floral tributes and was recalled frequently.

The matinees of Professor Roth have been of more than usual value this season. His Liszt celebrations offered substantially the best piano works and lieder of

Liszt. The latest program was divided between young Johanna Tamm, Leon Rains and Frau Gromadzinska. Fräulein Tamm gave a surprisingly excellent interpretation and performance of the sonata in B minor. Leon Rains was never head to greater advantage than in the songs he delivered with so much warmth and power, namely, "Die Vätergruft" and "Wieder möcht' ich dir begegnen." Frau Gromadzinska assisted ably, if almost entirely impromptu, at the second piano, in the arrangement of the symphonic poem Tasso, "Lamento e Trionfo," when Fräulein Tamm (instead of Professor Roth) took the first piano, the professor unfortunately being ill. At the October 29 matinee two quartets were given. The one by Trapp was one of unusual value, both as to power, individuality and invention, and the composer, with the performing trio (consisting of Louis van Laar, Marix Loewensohn, G. Kutscha and Flora Fontard-Loewensohn, all from Berlin), were successful in giving it a brilliant performance, so that the audience seemed taken by storm and the composer was called out with acclaim. Both the work and its author bespeak talent and a future. The quartet of Smith, while not apparently of the same inspiration or freshness, nevertheless presented many a fine touch and excellent smooth composition technic.

A joyful surprise was offered by the two young violinists, Tula and Maria Reemy, young German-Americans, once residents also of Mexico. Their program was made up for the most part of classic composers. Mozart's "Konzertante," D major, for two violins and piano had Theres Wallerstein assisting at the piano. She also played the C major sonata, by Beethoven, op. 53, and later two selections from Schumann's "Fantasie Stücke," "Des Abends" and "Grillen." A suite for two violins, Draeseke (a first performance), played by the sisters, brought down the house, which is strong evidence that Draeseke at his best appeals not only to the practiced musician, but also to the average concertgoer. The climax of this interesting evening, however, was reached when the Bach concerto in D minor, for two violins (with accompanying string orchestra), was played. Here the two artists fairly shone. In intimate sympathy with the work, they were perfect in their ensemble, and their broad, smooth cantilena and splendid technic brought them a well deserved ovation.

E. POTTER-FRISSELL.

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All press notices for reproduction in The Musical Courier must reach these offices each week not later than Saturday morning, 10 o'clock a. m., if their insertion be desired in the issue of the following Wednesday.

CHRISTMAS and "The Messiah" are approaching rapidly.

AMERICAN composers sympathize with the Manchus in China.

SOME teachers have crack pupils; others have cracked pupils.

By the way, what has become of the Schubert piano sonatas?

"Who will write the suffragette hymn?" asks an exchange. A composerette, of course.

HAROLD BAUER will be the assisting pianist at the concert of Kneisel's Quartet in the Hotel Astor, New York, December 12.

KIPLING's dangerous female of the species is a very useful source of inspiration in music and a great help in the practical matter of getting it performed.

A MANTLE of white covers our fair city and the music of sleighbells jingles a melodious welcome to the winter that really began with the ambitious little blizzard of last Sunday night.

THE boxholders at the Metropolitan would be very much surprised if they were to come in early some evening and discover that Faust is an old man in the opening scene of Gounod's opera.

CAMILLE SAINT-SAËNS is about to leave Paris for his usual winter stay in Egypt and the Canary Islands. He is quoted to have said: "I will take sun baths and I will write verses, and prose, too, but very little music. I have already said that I had decided not to compose any more, but I could not resist the temptation to do 'Dejanire.' Now I think it is quite finished." And more's the pity.

IN the New York Sun of December 3, we read that the audience at Madame Bloomfield Zeisler's concert "was not a large one, but it was of the kind which performers love. It had evidently paid for the privilege of hearing her." The Sun is wrong. Performers do not care whether their audiences pay or not. Performers are concerned solely with art, and all feel with Liszt, in his famous reply to the Italian princess who asked him whether he was making money. "Madame," said the fiery Franz, "I make music, not money."

BRUNO WALTER, of the Vienna Opera, who is to succeed the late Felix Mottl at the Munich Opera, will receive the title of "General Musical Director" after his installation at the Bavarian institution. The title was held by Mottl and is one greatly coveted by conductors in Germany and Austria. Schalk, of the Vienna Opera, will take Richter's place in Manchester, and therefore two important posts are to become vacant in the Austrian capital very soon. Competition is expected to be keen among the lesser leaders abroad.

Now that litigation is about to enter upon the scene as a concomitant of the operatic concert system, Signor Gatti-Casazza will no doubt consider the department as a troublesome adjunct. He must keep his operatic forces in vocal condition, and that is impossible if they travel about and sing all over the country. Their dates cannot be guaranteed, because he cannot guarantee the casts ahead. Besides, it is an undignified scramble and a competition with concert managers whose regular and legitimate business should not be interfered with by

the Metropolitan Opera Company for the sake of a rebate. The company has its singers at one figure and it farms them out at a higher figure, and that is really a rebate, and a rebate is dangerous, especially when indulged in by a corporation and a corporation consisting of millionaires, some of whom might not care to be identified with mere rebating. And besides all this, it is a most undignified proceeding on the part of the great Metropolitan Opera Company, of New York, America, U. S. A.

SHREWDNESS is a quality not possessed by musicians as a rule, but there are exceptions, and one of them is Walter Damrosch, the conductor of the New York Symphony Orchestra. This orchestra is engaged to give a series of concerts in Brooklyn for "young people." Last Saturday a Tchaikovsky program was presented and there were more than a few persons who complained of the wretched performance which the Russian composer's fifth symphony received. But the secret got out on Sunday when the same program was repeated at the Century Theater, in this city proper, for then the Brooklynites knew that the concert which they paid to hear was apparently a rehearsal. That explains all.

OUR esteemed contemporary, the Times, said of Sturani's conducting in "Boheme": "He gave a generally good account of himself in the conductor's chair, and brought out the beauties of the suave melodies of the score." On the other hand, our wheezy contemporary, the Tribune, commented as follows: "But the honors of the evening went to Mr. Sturani, who, in the first act, succeeded in making more noise than had ever before been accomplished in that particular opera. In fact, Mr. Sturani appeared to be laboring under the impression that he was leading a symphony concert at which there were no singers, and at times, as far as the audience could judge by its ears, there were none." We would pay the price of a good dinner for them both, to hear the critics of the Times and the Tribune argue the question as to whether Sturani was good or bad, and why.

ONE of the very impressive musical events of the past week was the Volpe Symphony Orchestra concert, in which the remarkably gifted conductor of that organization led three big symphonic works from memory, and disdained the use of the score also in the orchestral accompaniment to the Tchaikovsky B flat minor piano concerto—even in the tuttis of the piece. The significance of Volpe, however, does not lie alone in the fact that he has a phenomenal memory—although that places him in a class with Toscanini, of New York leaders—but must be accredited to the exhaustive musical knowledge he displays of all the symphonic schools, and the completely satisfying readings he gives from every artistic and intellectual standpoint. His interpretation of the Franck masterpiece (a detailed criticism will be found in another column of the present issue of THE MUSICAL COURIER) was an object lesson to the other conductors we hear in New York, for it must never be forgotten that Volpe finds his own orchestral players, and with comparatively few rehearsals welds them into a symphonic organism of the kind with which he won the admiration of the discerning music lovers last week. There is no use for the other orchestral conductors in New York to vie with Volpe, Toscanini excepted, for so long as such demonstration can be made by him of his knowledge of the symphonic literature as he gives by directing from memory in the manner already mentioned, the competing efforts of his local rivals are bound to look like mere amateurish attempts. It catches one's breath to think what Volpe could accomplish at the head of an orchestra like the Boston Symphony, the New York Symphony or the Philharmonic Society of New York, with money enough to enable him to engage the best players obtainable.



BY THE EDITOR

A LETTER from Paris to the New York Evening Post contained the following item of musical interest. The letter was devoted to stories about the painter Ziem, who died recently at a very old age—ninety-one or ninety-two:

Soon he found he could sell his flashing water colors in neighboring Marseilles for \$1 or \$2 apiece—and turned definitely to his career. One of the first friends he made was Paganini. At nineteen Ziem went to live with him in his villa at Nice. Ziem had a pretty touch of his own on the violin, and he soothed the dying master by playing over and over to him his favorite pieces. The last night he played on till morning the strains which Paganini loved—beside his dead body.

This will add more romance to the finished fiction that is heard about Paganini. The fact is that old Ziem had been known in Paris for years past as a wonderful—let us say—story-teller, and this was only one of the many romances he spun about his glorious career. The pictures of Ziem became so numerous that the studio was called the Ziem factory and, during many years past, large numbers of them were the works of Ziem pupils, many of whom are pretty old boys themselves. Pupils of Ziem pupils have successfully painted Ziem Venetians and other Eastern and Levantine pictures, and many of such pictures painted by pupils and pupils' pupils have been disposed of as original Ziems. His approval was frequently obtained when a pupil hit off a good or better imitation. No one man could, in one lifetime, find time to paint—actually as manual labor—as many pictures as are signed "Ziem," but he could sign a lot. The hundreds of Trouilliberts that figure as Corots are very Corotlike to all but real connoisseurs. Ziem had no Trouillibert, but he had a host of pupils who loved to work in his brilliant colors and dashing backgrounds and high lights. The best Trouilliberts today are very much valued; those signed by him with his own name. They get very close to Corot's middle period style. Ziem was a young fellow when Paganini died. He probably heard him play. After seventy-five years such a performance is subject to an imaginary influence that permits of any kind of romantic application. The statement from Paris might have been regarded as truthful had the playing beside the dead body been expunged. But then that was the very hit of the story.

Finck on the Rampage.

The manner in which Henry T. Finck protests against the "National Society for the Promotion of Grand Opera in English" requires more universal circulation than a daily paper published in this town can give to it. Hence it is essential to reprint his article from the Evening Post as it appeared, in full, last Wednesday or Thursday:

TRYING TO SPOIL OUR OPERAS.

The greatest glory of the Metropolitan Opera House is that it can afford to produce Italian, French, German, and American operas each with singers of the respective countries and in the language in which they were composed. A determined effort is now being made to degrade our institution to the level of foreign opera houses, which are too poor to engage great singers of other countries and are therefore obliged to produce all imported operas in German, French, or Italian translations, as the case may be—a disadvantage which the critics are constantly deploring.

The "National Society for the Promotion of Grand Opera in English" had a meeting yesterday at the Metropolitan, at which Reginald De Koven was elected president. The board of directors includes David Bispham, Walter

Damrosch, Arthur Farwell, Charles Henry Meltzer, Albert Mildenberg, Lillian Nordica, Rudolph Schirmer, Mrs. Jason Walker, with Anna A. Ziegler as secretary and Walter L. Bogert as treasurer. The chief champion is Mr. Meltzer, who translated operas into English and is, therefore, like the others named, a pure idealist.

The object of the society, we are informed, is "to promote by every means, not including actual productions, the gradual employment of the English language in the interpretation of grand opera, and incidentally thereby to encourage the creation of American opera and the employment of American singers."

How the creation of American opera could be encouraged by singing the operas of Verdi, Wagner, or Puccini in English is a mystery. American operas are sure to be sung in English, and the directors have just given \$10,000 for an opera by one of the American composers. What more can they want? Cripple foreign composers so it may be easier to compete with them? If Humperdinck's "Königskinder" had been sung last year, as at first intended, in an English version, it would have probably had three or four performances instead of eleven. Sembrich and other great artists nearly always sing lieder in the original language, for very good reasons; and these reasons apply to opera, too.

As for American singers, they are already employed in greater numbers at our opera houses than the singers of other nations. Gatti-Casazza and Dippel go to Europe every summer with dragnets to catch all of them good enough to be brought back to this country.

Doesn't it look as if some eminent and courteous persons were being bamboozled by specious arguments?

In the first place, there is no danger of any immediate action on the part of the Society, for the discordant elements in it will take due care not to permit any particular advantages to flow in any direction; they'll dam them up and down.

In the next place, Mr. Meltzer has worked hard and efficiently and the results of his labors should receive a test. We know now that "The Girl of the Golden West" owes its success in the Savage tour to its English text of the drama. Of course, that one opera based on an English drama should not be pointed out as a rule; yet there it is, going over the broad land in English, bad as its musical construction is. Mr. Meltzer has been an idealist since New York has known him; now give him a chance to appear as a materialist by making some of that horrid money.

Next. Opera in English, composed by an American or Americans, will certainly not be stimulated if America can have the foreign article over here sung in English. America will not support American made grand opera as the case stands now, for those examples that have been produced are not encouraging; they are not grand operas, not even suspiciously. They have only been produced through influence or "pull" or pressure, and on their merit they could not be produced in any third-class European opera house. They are not composed by grand opera composers; the blood and sinew is lacking; there is no substance, leaving entirely aside the absence of the grand opera form or line.

I have gone over some of the vocal score of Parker's \$10,000 prize opera "Mona," published by Schirmer's (partitur not available for review), and I see in that score no grand opera form, no idea. It will be carefully reviewed by us and then we shall see how it will be produced; whether the original vocal score will fit the actual opera as it is to be given. I say this because I happen to know that it is being "doctored." If the work of "doctoring" alters the composition, is it then the same \$10,000 prize opera? And if "Mona," so far as I can see, is the prize opera, then it fol-

lows that the others were even not as good as "Mona"—or were they? The other composers should come to the front and demand some kind of inspection of their scores now. Mr. Mildenberg, whose opera was lost in the shuffle—the greater part of it—should also take steps to gain some kind of recognition, for "Mona," so far as the vocal score tells the musician, is not calculated to upset the reputation of its predecessors. Mr. Parker never composed an opera. He is up in the forties for his first effort. Many of the living operas were composed by men who were dead long before forty, which, as I hope, means that Mr. Parker has a long life ahead of him; of course, ahead, not behind. But this is the essential point now for the competitors for the \$10,000 prize: were their operas complete and not subject to any revision before production? If they were, then any accepted opera, any opera with an award of a prize, should be performed as it stood when the prize was awarded.

Those associated with Parker's "Mona" are men whose word will be accepted, and there is therefore no reason to withhold the facts. Is the vocal score as published an arrangement reduced from the original submitted prize claiming partitur work or not? Is the vocal score now, as published, a reduction of the opera as it is now being prepared. If not—in either case—"Mona" is not the "Mona" which received the prize.

The conditions here being as they are, where can we look in America for a grand opera composed by an American, young, full of musical imagination, gifted, enthusiastic and absorbed in operatic lore? Where is he? Composers identified with White Way operettas, stage gags, horseplay and popular low grade music cannot aspire to grand opera; serious, dramatic, thematically balanced and with the polyphonic ingredient of the present day construction. We must get our opera from an American who does not write because he can make money, but who must compose because he cannot help it; because he is an opera composer and composes grand opera as a matter of course, not as a matter of fame. The grand opera must be part of him and he releases that part because he is not conscious of his action, because he cannot avoid doing so, just as a poet or dramatist or novelist or essayist or painter does his work through the power of the inner force that compels him to do so, that is irresistible within him.

Prize competitions did not conduce one of Richard Wagner's music dramas and the great Italians had no prize in view; they could not do otherwise but compose operas. Bizet, and Gounod, and Marschner, and Rossini, Lortzing, and Mehul, and Gluck, and Bellini, were not tempted by a prize competition or a prior percentage arrangement. Mascagni's "Cavalleria"—a remarkable opera as such, was in complete condition before any Sonzogno prize was announced and that is exactly as it sounds. It is one idea, one artistic image. These great operas are not work; they are play. They flowed from the pens readily and imperceptibly, as their music reads and sounds.

Now Then, Next.

No one composing opera here, no movement here can cripple foreign composers; there is no competition here with foreign composers of opera. In the first instance our copyright law was made for them and not for our American composers, as we now see. With our present copyright law enforced, as it should and will be, there is no danger of any American movement, any kind, possibly enabling an American composer—a possible Verdi, Wagner or Bizet to cripple any foreign opera composer.

Furthermore, no grand opera composed by an American can succeed here for there is none. That has been decided thus far by American musical opinion. Neither our American nor foreign singing teachers instruct their pupils, who are candi-

dates for opera, in any parts belonging to American grand opera, for there is none. The two opera singers who made the great sensation at Hammerstein's London opera house are both Americans and sang in Italian in old Italian operas in the capital of Britain, the very focus of English thought and tongue. Where is the danger of crippling foreign opera composers here when Rossini's "William Tell" and Verdi's "Rigoletto" were the bases of the action, the source of the triumphs—Italian opera of seventy-five years or so ago and produced in the language of Petrarch? Can the system be destroyed here before it has been annihilated in London? Certainly not. There is no grand opera in English in England in sight, and if it were, Covent Garden would not offend the taste or the fashion by staging it. Arthur Sullivan, with the then Prince of Wales to advocate his cause, failed in "Ivanhoe"; the building where the attempt was made was turned into a variety theater—the Palace—so quickly that no one remembers "Ivanhoe" today as an opera.

Adapting the English language to the present operas, those in the living repertory would not be possible for a long time to come, because our opera audiences want foreign singers who enjoy the special distinction of not speaking English, so that there can be no danger of a possible slip in singing a role; it must be a foreign tongue at the opera. This is due to the fundamental plan of opera, which is understood only if the language is not understood. Put the opera on an intelligible basis and the stupidity of the whole scheme makes it a howling farce.

Besides, if our American opera supporters—the big opera patrons—do not become acquainted with foreign opera singers they lose the greatest opportunities of meeting society when they visit Europe, for it is through the foreign opera singer who sings here that our American aristocracy gets into the realm of society in Europe, gets near the European opera patron. Cut that opportunity out, and how are our people going to reach into the European social domain—at least a part of it anyway? That's a tremendous item.

The foreign opera singer, non-resident, will not study English diction for opera because there is no practical need; on the contrary, the less English the better the standing here and in England. There are some who speak English fluently, but do not betray the possession of the accomplishment; they know the situation. Mr. Finck says that if "Koenigskinder" had been sung last year in an English version it would have probably had three or four performances instead of eleven. He says "probably." That is safe. We had English one season. Mr. Savage may remember. Mr. Finck's estimate of four performances for "Koenigskinder" seems a liberal hypothesis. How is the present opera to be spoiled then?

What to Do?

Mr. Finck should hammer away at the Milan Monopoly and first help to rid us of a tyrannical system that prevents any freedom of action as a basis of a broad operatic movement in America. That is paramount. I think this paper will remedy that evil without Mr. Finck's aid; but he would have the glory of the association in a good cause, a fight for intellectual freedom. The scheme of the Milan Monopoly is to assuage us here by putting Puccini on in English—a kind of sop to Cerberus. Then Mr. Finck will have Mr. Meltzer occupied, for he certainly is capable of doing the librettoing—to give it a name. Should this be done by the Monopoly, whether with Puccini or any opera it controls, the allotment of the English version should go to Meltzer by gravity.

Once free from the Monopoly's grasp, the whole operatic position would become clarified and a plan could be evolved to place the opera on an artistic platform independent of intrigue, politics,

scramble and other undignified environments; and we must remember, there is much to uncover that has not yet been disclosed, all due to the influence of a foreign monopoly on the destiny of opera in America.

The new society, organized for the promotion of the English language in opera, is as helpless as the American composer in view of the control of our opera by foreign powers, powers we have installed here by our copyright law and the benefits and control it gives to the foreigner with no compensation to us in Europe. It will be found that all our evils can be traced to that force and that all our efforts for reform will be blocked by the same force. We are all completely helpless in view of the control the foreign powers have in regulating our opera here, first through their monopolistic control of rights and privileges and then through their control of the personnel of opera in Europe. If we are to have opera in the vernacular it should be original opera in English; the translation makes of opera, as I say, a still greater farce than that kind of opera is that can calmly endure a translation and adaptation. It is the same with the German lied and the classical Italian aria and the English ballad. Transfer the latter to German and observe the incongruity. Language must be welded to music to make it a living, organic part of the work. That reason alone calls for grand opera by an American. The Monopoly represents the doom of "Mona," good or worthless; of every opera by any American composer whose personal authority as a great composer cannot confound the forces working for the perpetuity of the present system of opera in America.

Dippel has the problem properly in hand here; Hammerstein has it in England. If these two opera managers win out, we will have the whole operatic proposition placed upon a really sound basis.

Haslam on Style.

Schirmer's have just produced a book, "Style in Singing," by W. E. Haslam, 2 Rue Maleville, Parc Monceau, Paris, a singing teacher of splendid repute and a musician well qualified, as he was at one time one of the conductors of the Metropolitan Opera House here, during the Grau regime, and has been residing in Paris for some years as singing teacher. Mr. Haslam promises another volume on "Lyric Declamation: Recitative, Song and Ballad Singing."

In this book on style Mr. Haslam covers the elements of vocal training, voice emission, value of technic, and then, in his analysis of style, he divides it into color, accent, intensity, phrasing, portamento, variations of tempo, etc.

Now, the question of style is the application of the laws of artistic taste to the interpretation of vocal music, and, in fact, I may say, music, and it is this principle that Mr. Haslam brings forth with emphasis and clear, intelligent explanations in this little book.

I should advise all students to get a copy of this little volume and give it close attention. It is replete with many suggestions of great value and gives out theories well established and very succinctly put by Mr. Haslam, that cannot do otherwise than advance the interests of those who are engaged in the wonderful study of the voice. I anticipate with pleasure his new book.

BLUMENBERG.

WU TING FANG expects to live another hundred years. Then there is no hurry about his subscribing for the season of opera in English at the Metropolitan.

A HINT to Uncle Sam: After the Steel Trust inquiry, the Milan Monopoly investigation.

ONE thing which Canada allowed us to escape was the taking over of English music.

AN UNHAPPY LOT.

The lot of the American composer, like that of Gilbert and Sullivan's policeman, "is not a happy one." The lot of a lot of them is a lottery. Some of them are poor, some are rich; some are held in esteem by the public, some are utterly unknown. None of them, however, has yet reached that pinnacle of fame which gives him the power to influence the styles of the composers of other lands. We are constantly reminded of Strauss, Wagner, Debussy, Tchaikowsky, when we hear the more ambitious works of the more ambiguous American composers.

But we fear our span of life will have to be extended considerably over the scriptural limit of three score years and ten if we are to see the dawn of that auspicious day when the Russian newspapers will announce that "the new symphony of Ivanoff Karatschkowitch was too much after the manner of Horatio W. Parker to be acceptable as a representative Russian work." And what would we feel like if the Dresden critics found that Max Reger's last works were unduly reminiscent of J. K. Paine? Would we not slap our expanded chests with pride if Paris' *Le Temps* said: "The new poem symphonique of M. Prouvière is a veritable treasure of fascinating melody and exquisite harmony. In the thousand tints of his distinguished orchestration we hear the divine language of inspiration. It is a revelation! It is superb, magnificent, sublime! With what address has this accomplished artist interwoven the golden and somber threads of joy and sorrow! And yet, ah! with what regret do we remark the encroachments of that insidious transatlantic style in the idioms of our French national art of music! In the most ravishing pages of our compatriot's magistral creation we hear too plainly the dominating personality of S. G. Pratt?"

Does this not sound utterly absurd? If we turn our eyes to the New York newspapers, however, what do we read? "The new comic opera by Mr. A. of Chicago, recalls many a pleasant lilt of Sullivan, with a few Viennese waltzes thrown in for the sake of variety."

"The new oratorio by X. Y. Z., of Boston, proves the composer to be familiar with the best European composers. The mixture of Mendelssohn and Massenet, Gounod and Wagner, Strauss, even, and Handel, while it affords considerable interest to the musically educated listener who can trace these influences to their sources, must prevent this oratorio of 'Noah's Ark' from ranking with the masterpieces in this form."

"The long expected and eagerly awaited production of Dr. N. G.'s thirty dollar prize opera 'Moony,' which was greeted by an expectant audience in the car barn of the Rapid Translation Company last night, did not create as much enthusiasm as was expected of an opera which had so often escaped being lost by the Bavarian Express Company in its interjudicial peregrination. Its chief defect, apart from its lack of interest, was in the many references to Wagner Dr. N. G. felt himself called on to make to prove that the Icelandic story of 'Mooney' was indispensable to the progress of a national American opera. The book itself is lacking in that gaiety which so endears 'Macbeth' to our hearts, and we miss the sunshine and the winsome ways of 'King Lear.' Many of the audience, who find their humor entirely in the musical criticisms of the Tribune, failed to be amused at the comedy of this uprising of the ancient Icelanders against the tyranny of Tammanius Hallus. No doubt, the lack of individuality in the music and the presence of undesirable individuals in the book will keep this opera dead. It never was alive. Opera operata sunt."

Much as we regret this flippant manner of criticism, we fear that our composers must submit to it until they acquire a style of their own. For the musical markets of the world are open. Mental

free trade has always been the rule. The American public will prefer home made operas to foreign whenever the American composer can produce better operas than the foreigner can.

In the meantime he must try to better his musical skill and cultivate his imagination. Why beat around the bush? The American composer and the English composer have had plenty of opportunity to get a hearing. What has been the invariable result? Not one of these composers has given promise of any individuality of style. Some have possessed more technic than others and have written an occasional scene or solo of musical merit.

But as for strong, or distinguished, dramatic or lyric individuality, there has been none so far. What more can we say about it? We critics and journalists cannot make composers. We cannot teach individuality of style. But we can detect the lack of it in our composers and we mean to point it out, too, till we drop in our tracks, not because we are antagonistic to native art, but because we want no national art that is not of the very best. Anyhow, what does the opposition the American composer gets amount to when compared with the riots, slander and opprobrium that have been the unhappy lot of the composers who gave the nations of Europe their national styles!

We have a very high regard for the work of MacDowell in the larger forms and of Ethelbert Nevin in the smaller forms, but that does not blind us to the fact that no European composer has been influenced by these two most eminent American composers.

Of course, the American composer still has to fight the taste of the cultured public, which has been developed entirely on European music. But until the American composer ceases trying to win American favor by imitating European models he will never rank as an equal of the European composer.

It is all very well to assert that modern music is international. The modern technic may be international, but the national styles are as easily distinguishable as ever. France, Italy, Germany, Russia, have distinctive styles in music, even though some of the composers of these countries are not as well equipped in technic and general culture as the best composers of England and the United States.

It is the touch of individuality that is lacking.

In the Chicago Inter Ocean, Eric Delamarter has his say about the question of grand opera in English, and seems to regard the matter only half seriously:

Word comes that the "National Society for the Promotion of Grand Opera in English" is about to start something. Reginald De Koven is its first president. It is to become affiliated with the National Federation of Musical Clubs within a few days, which will make it a full fledged organization in good standing. Without wishing to sprinkle cold water on the scheme, this department suggests gently that its first duty is toward the dictionary. What we learned from the performance of "Hänsel and Gretel" Thanksgiving Day afternoon hinted as much. If memory serves, something of the same comment followed the performances of Victor Herbert's "Natoma" and Mr. Converse's "The Sacrifice" last season. The initiation fee should be a sworn statement by the applicant that he had presented a pronouncing dictionary to an opera singer engaged now with one of the three important companies. Bounties to be paid composers for bagging inspirations should be the second consideration.

From all the accounts at hand, it does not appear that the Chicago performance of "Hänsel and Gretel" in English proved much to the populace and to the musical patriots interested in the question of establishing our vernacular as the official language of Uncle Sam's opera houses. The chief result of the renewed experiment leads to the old conclusion that when English is sung understandably it can be understood. Perhaps some of the complaints about the unintelligibility of our language when sung comes from the fact that many persons confuse English with American.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

HALE ON ELGAR.

SIR EDWARD ELGAR's second symphony was played in Boston last Friday and Saturday, and Philip Hale's review in the Herald of that city, bore this complexion:

It is in four movements, and the scherzo is called a rondo. The symphony is long and orthodox. It has no program, but there is this motto from Shelley's "Invocation":

Rarely, rarely comest thou,
Spirit of Delight.

And these lines may well be repeated by the hearer at the end of the performance.

Ernest Newman has written an analysis of this symphony, an analysis which is at the same time an exuberant eulogy. He finds that the music is "untroubled by any of the darker problems of the soul"; that for the most part "it sings and dances in sheer delight with life." Mr. Newman is an able and interesting writer; an independent thinker, courageous and felicitous in the expression of his opinions and beliefs; he is also a good friend.

For this symphony is chiefly distinguished by the sonorosity of the instrumentation. The purely musical contents are middle class. The themes have not so marked a profile as those of the composer's first symphony, which were either sentimental with the English sentimentalism that disfigures even many hymn tunes of the Church of England, or conventionally brilliant after the manner of a page by Marie Corelli.

This second symphony sounds well. There are passages that are uncommonly fine in this respect, as the opening measures and the exposition of the first theme in the larghetto. When this is said, praise must cease, except the doubtful praise paid the composer's facility and knowledge of routine.

The musical thought is neither profound, nor beautiful, nor stirring in itself. There is a lack of contrasts; there is rhythmic monotony. The attention of the hearer is easily and often distracted—yet he is aware that this music playing is eminently correct and self satisfied. It is not profitable to inquire too curiously into the causes of prevailing dullness.

Nearly 100 years ago William Hazlitt wrote a few words concerning a speech on India affairs by the Marquis Wellesley, the eldest brother of the Duke of Wellington. These words may be justly applied to Sir Edward Elgar, composer of "The Dream of Gerontius," two symphonies, the popular marches "Pomp and Circumstance," and other works which have been performed here:

"Seeming to utter volumes in every word, and yet saying nothing; retaining the same unabated vehemence of voice and action without anything to excite it; still keeping alive the promise and the expectation of genius without once satisfying it—soaring into mediocrity with adventurous enthusiasm, harrowed up by some plain matter of fact, writhing with agony under a truism, and launching a commonplace with all the fury of a thunderbolt."

It is plain now to all the world, that the booming, pushing, boosting, and publishers' advertising schemes expended on the advancement of Sir Edward Elgar's fame, have not served to make him a great composer. Not even the conferring of a title made his music any better, even though it made it fashionable for the time being. THE MUSICAL COURIER was the only paper which recognized Elgar's inferiority at once, and said so in the face of all the adulation which hopeful Anglo-Saxon critics heaped upon the English Beethoven. German, French, Austrian, American and even some English cities gradually rejected the Elgar symphonic output, and with the foregoing verdict from Hale, Sir Edward should realize the truth so long hidden from him by well meaning friends, that he is a man who has only technic but no inspiration, who has a firm clutch of the shell, but cannot find the kernel with which to fill it. After the fiasco of the second Elgar symphony in Cincinnati a fortnight ago and in Boston last week, the verdict of New York and Chicago, which are soon to hear the work, is not difficult to foretell.

The Adventures of Don Keynote

with other events
worthy
of
mention



by Cervantes the Little

Don Keynote's residence in Ellis Island was of short duration. While he paced the rocky shore, gazing seaward for Merlin's enchanted bark to liberate him from the Painims who held him in bondage, a message was received from Washington, ordering his release. The Government expert rightly held that as Don Keynote wore a peculiar uniform and gave every symptom of being a charlatan and a musical freak, he was sure of generous support from the public and was not at all likely to become a burden on the taxpayers.

His armament was returned to him because Andrew Carnegie pointed out that the \$10,000,000 Peace Fund—which represents about half of one per cent. of the cost of a respectable war—had abolished war, and it would be verra weel if the free entry of so much military iron into the country ruined the spear, sword and helmet works of Pittsburgh.

"I believe in protection, though," exclaimed the foundry-made Laird of Skiboo.

"If it had na' been for Protection and Trust I should still be swinging my blacksmith's hammer yonder across the heather and singing 'Get off my knees, Jock, for I'm the foo' o' the family, ye ken!'"

"Sir," said the redoubtable knight, putting on his dignity with his armor, "I am a champion protector myself. The land in which I happen to be is always highly protected."

"Dinna fass yersel," exclaimed the genial golfer, "and I promise that when I send in my next list of great men your name will be on it, even if you are a musician."

"Sir," replied Don Keynote, "my sword is at your service forever."

"Hoot mon! Dinna talk swords to me! Come and examine my new library for the cultivation of Sco-atth leet'rature."

In addition to the remarks on the painter Ziem, contained in the present issue of "Reflections," it will be interesting to read the attached letter, referring to the clever charlatan:

"The illustrious painter who died recently was pleased to have it believed that he stood in friendly relations with Chopin. He let the story be believed of an improvisation of the celebrated 'Funeral March' in his studio, where Chopin saw a mounted skeleton. It is said that he even preserved the piano on which Chopin played, and had decorated it with paintings.

"None of these pretended happenings ever existed except in the imagination of Ziem and of certain novelists. The 'Funeral March' was composed in 1839, at which time Ziem was only eighteen years old. One may be permitted to think that Chopin did not pay visits to this young man as yet unknown.

"Finally I wrote last year to Ziem, begging him to confirm his relations with Chopin and to give exact details of his personal recollections. Ziem took good care not to give me any answer.

"(Signed) EDOUARD GANCHE,
"Secretary of the Société Frédéric Chopin."

THE attached appeared on Thanksgiving Day in the New York Sun and other papers, and is, since the death of Mozart, the 1,434th announcement of his successor as an infant prodigy:

BOY MUSICAL PRODIGY.

Special Cable Despatch to The Sun.

Reims, November 29.—Réné Guillou, aged seven, who is hailed as a musical infant prodigy equal to Mozart, has

composed a quatuor which is considered a masterpiece by French musical masters.

The discovery of a musical prodigy is easy as compared with the final outcome. Where did all these youthful successors end? Are they not part of the ninety-nine per cent.? Maybe some are sheet music clerks. Some may be at the head of Musical Institutes. But then these would be of the isolated one per cent. section and would be rather scarce. Let us await developments. We must.

Volpe Symphony Concert.

Arnold Volpe unquestionably is doing a wonderful thing with his orchestral plan, in which he takes raw playing material and whips it into virtuoso shape with comparatively few rehearsals; in fact, so remarkable is the way he develops his men, that many of them are engaged from the ranks of the Volpe Orchestra by the best symphonic organizations in the country. The young players discovered and educated musically by Mr. Volpe constitute the most valuable kind of orchestra musicians, for they have not lost their enthusiasms, and are not irretrievably grooved in a rut, and tired out by years of slavish and deadening hack-work in restaurants, at balls, picnics, conventions, funerals, outdoor gardens, weddings, dinners, receptions, and all the hundred and one similar functions at which the soul of a real musician dies, and his ambition and enthusiasm are engulfed in the sea of indifference and drowned in an ocean of beer.

It is indeed no little pleasure to relate of a concert which was most satisfactory from the beginning to the end, and that can be said of the program which Arnold Volpe conducted at his symphony concert in Carnegie Hall, Tuesday, November 28. He has full command of every detail of the score and of every one of his players. He led from memory—even the tuttis in Tchaikowsky's piano concerto—and seems to be infallible. His conceptions are marked by intelligence and delivered with temperament. The balance of tone obtained from his orchestra is full and resonant, yet never harsh. Occasionally a player exaggerated, like the exponent of the English horn in César Franck's symphony; but, of course, that did not disturb the general impression.

Liszt's "Preludes," most popular and effective of all symphonic poems, did not lose by comparing the Volpe reading with the others we heard quite recently. Volpe's interpretation of this very often misinterpreted piece was straightforward and sane, without too much contrast, was free from monotony and came very near to Liszt's own performance, as at least one hearer asserted who remembered the master's own leading of "Les Preludes." But the piece de resistance of this truly remarkable concert was the rendering of César Franck's symphony in D minor. It must be confessed that New York never has heard a superior performance of that master work. All its dramatic power, its varied moods and emotions, and its sentiment and its orchestral subtleties were brought out with such musical command, intellectual power and astonishing control that the listener could fairly revel in the enjoyment of the ethereal and sublime music.

The first performance of a "Christmas Overture" by Percy Goetschius added very much to the importance of the concert. One cannot commend too highly the willingness of our conductors to introduce works of local composers in order to encourage and stimulate the creative power of American talent. All the better if they make their selections with judgment and taste. In Goetschius' "Christmas Overture" Mr. Volpe introduced the work of a scholar and thinker. The title "Christmas" does not seem to me to be obligatory. Only two themes, the musical setting of the proclamation of the angels at the Nativity, "Gloria in Excelsis Deo," which appears prominently at the beginning and the end of the overture, and a ritornelle, pastoral-like theme, which the composer uses for many modulatory and harmonic combinations in the development part, give any indication of a Christmas spirit. All told, the overture is the product of an excellent musician, possessed of fantasy, spiritual power, and perfect control of the technical requisites. Mr. Volpe conducted this work also from memory, showing how thoroughly he felt in sympathy with it.

That well known pianist, Rudolph Ganz, played Tchaikowsky's effective but noisy piano concerto in B flat minor. In spite of Nicolaus Rubinstein's prediction that this concerto would not become popular, and his assertions that it lacks symmetry of form, that the orchestra part is too vociferous and not balanced with the piano (which is often drowned and put in the background), that its themes and melodies are partly brutal, partly devoid of noblesse—in spite of those not ill founded objections the Tchaikowsky concerto has kept a firm place in the repertory of our pianists, and the public enjoys it as keenly now as heretofore. Mr. Ganz played the piano part with intelligence, temperament, and reliable technic. His musician-

ship is always a delight, and the manner in which he sets forth the composer's letter and spirit without sacrificing his own individuality and the pianistic possibilities, stamps him to be an executive artist of talent and intelligence, balanced in admirable proportions and leavened with warm musical sympathies. He was rewarded with loud applause and many recalls.

Consolo as an Ensemblist.

Ernesto Consolo appeared with the Barrere Ensemble at its concert given recently in New York. The press complimented Mr. Consolo highly upon his gifts as an ensemble player. Following are several comments:

Mozart was represented by his well known E flat serenade, and Schubert by an introduction (with too many, far too many, variations) for piano and flute. Not even the impeccable art of the flutist, George Barrere, and Ernesto Consolo, the pianist, made amends for prolixity of the composer.—New York American.

The wood players were assisted by Ernesto Consolo, a pianist of admirable achievement, who lent much to the program of yesterday. The quintet by Rimsky-Korsakoff, with piano and woods, failed to show the usual earmarks of this very interesting Russian and left something to be desired in smoothness. In this, also, Mr. Consolo participated successfully.—Evening Mail.

The posthumous piece by the Russian sounded as fresh and charming as if no dust of five and thirty years had lain upon the unpublished score. It had form and force, imparted by a grand piano powerfully played by Ernesto Consolo.—Evening Sun.

Mozart's serenade is true Mozart; not always of his highest or most distinguished inspiration, but very animated, full of his urbane gaiety, and in the adagio of an unusual warmth and deep feeling. The instrumental timbres are used with much skill; and, indeed, Mozart himself intimated that he put a little more thought into this than usual with him. Schubert's variations were played with delicacy and sympathetic understanding by Mr. Barrere and Mr. Consolo. If anything could, such a performance of these variations would do something to bring back to life this once popular instrumental combination for they seem to be music growing straight out of the character and contrast of the instruments.—Times.

Mr. Consolo revealed anew his fine qualities as an ensemble pianist.—Globe and Commercial Advertiser.

The assisting artist was Ernesto Consolo, pianist, who made himself part of the ensemble as if he belonged to it, and added greatly to the enjoyment of the subscribers.

Mr. Consolo's playing of the piano part was simply delicious. It is in three movements, all charming, and again Mr. Consolo is to be congratulated upon the modest way in which he bore and subordinated his part in the admirably balanced ensemble.—Evening World.

In the last named work the ensemble had the assistance of Ernesto Consolo, pianist, who unfortunately delayed the sound of the other instruments, keeping the lid of the piano wide open. Mr. Consolo and Mons. Barrere also played a Schubert introduction and variation, op. 160, for piano and flute, exquisitely.—Herald.

St. Mark's Hospital Concert.

The annual concert for the benefit of St. Mark's Hospital took place in Carnegie Hall, New York, Friday evening, December 1. It is not customary to review performances given in aid of charity, but the character of the soloists in this instance merits some passing comment. The artists for the evening were Adele Krüger, dramatic soprano; Heinrich Meyn, baritone, and Sigismund Stojowski. The New York Symphony Orchestra, under the direction of Walter Damrosch, completed the forces uniting in the following program:

Young Dietrich	Henschel
Serenade, Don Juan	Mozart
Concerto for strings	Handel
Largo—Menuet—Finale	
Solo violins, Messrs. Saslavy and Burstine.	
Solo violoncello, Mr. Kefer.	
Andante from symphony No. 5	Tchaikowsky
Concerto in E flat, for piano and orchestra	Liszt
Sigismund Stojowski.	
Arabesque	Debussy
Dich theure Halle, from Tannhäuser	Wagner
Adele Krüger.	
Overture, Benvenuto Cellini	Bertioz

Mr. Meyn's powers, interpretation and the finish of his style were marked both in the Henschel song and in the Mozart air.

Madame Krüger sang the Elizabeth greeting from "Tannhäuser" brilliantly, revealing a genuine dramatic soprano voice, rich in color and of wide range.

Mr. Stojowski's performance of the Liszt E flat concerto was stirring in spite of the rather indifferent orchestral accompaniment. From the number of men on the stage it is evident that the personnel of the orchestra was somewhat reduced for this concert; as to the performances, they were rather indifferent.

There was, of course, a large audience of music lovers, friends and supporters of St. Mark's Hospital which is doing such good work in caring for the sick among the poorer classes.

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That Chicago performance of grand opera in English—"Hänsel and Gretel"—did not seem to help the sacred cause very strikingly. Glenn Dillard Gunn, who writes music criticisms for the Chicago Tribune when he is not playing the Liszt E flat concerto with orchestra, praised certain features of the vernacular "Hänsel and Gretel" very highly (such, for instance, as "the many voiced melodies of the Humperdinck score"), but declared himself unconvinced so far as the main issue of the event was concerned. "In the one direction of English enunciation and diction there were some glaring shortcomings," states Mr. Gunn, and speaking of two women of the cast, continues: "Their English is unclear in song because they probably speak it carelessly, as do most Americans. One can distinctly mark Miss Cavan's broad New York accent, while Miss Riegelman's vivid r's proclaim her from the West." Mr. Gunn points out very correctly that the same Americans whose diction is faulty in English sing with perfect enunciation in French and Italian, for they have spent years of study in mastering those tongues. That is probably why Armand Crabbé (a Frenchman) "sings English as well as the American members of the company sing French and Italian."

Mama Marchesi told a friend privately some years ago that of all the American girls who ever sang French in Paris, not one was able to satisfy the Gallic ear completely, so far as purity in diction was concerned. The Italians do not seem to be so particular about their language. At the Metropolitan all varieties of Italian are heard, including some atrocious dialects, but nobody ever seems to object. Let one slip be made in French, however, and there is the very Mephistopheles to pay. What can be the reason?

Harold Bauer's program for his Carnegie Hall recital next Tuesday is nothing short of tremendous: Schumann's "Kreisleriana," Liszt's B minor sonata, Schumann's "Fantasia," and Chopin's ballade in F, and the etudes, op. 10, Nos. 3, 4 and 12. The Bauer stock for this season is many points above par since his phenomenal feat at the recent Philharmonic concert, when he made the public like the most austere piano concerto ever written, Brahms' in D minor.

And speaking of programs reminds me that the Wilhelm Bachaus recital repertory published in THE MUSICAL COURIER last week caused much interested comment in local pianistic circles. Some questions asked me about his preferences in the concerto list led me to look up the Bachaus European performances with orchestra, and I was amazed at their number and significance. First of all there is a Bach roster which literally staggers one, the concertos in D minor, E major, No. 11, D major, No. 12, G minor, No. 15, and F minor, No. 14, all played with the London New Symphony Orchestra in 1908. The Bach D minor concerto was done by Bachaus also in Dresden, under Von Schuch, in Berlin and Leipzig under Richard Strauss, in Vienna, under Löwe, and with the Wiesbaden Royal Orchestra. Of the Beethoven concertos, the C minor was played by Bachaus under Sir Henry Wood in Queen's Hall, London, the G major under Richter at Bradford, Clayton in London, Richter in Huddersfield, Gruters in Bonn, Yaaye in Brussels, De Haan in Darmstadt, Butts in Düsseldorf, Richard Strauss in Berlin and Leipzig, Raabe in Munich, Löwe in Vienna, and at the Brussels Conservatory. The Beethoven E flat concerto was Bachaus' number with Viotta in The Hague, Nikisch in Leipzig, Von Schuch in Dresden, Steinbach in Cologne, Chevillard in Paris, Beecham in London, Kogel in Frankfurt, and Scharrer in Berlin. Bachaus did the Beethoven "Choral

Fantaisie" with Reichert in Dresden, and Professor Witte in Essen. In addition, the Beethoven triple concerto for piano, violin and cello was performed by Bachaus, Becker and Marteau at Vienna, under Löwe, with the Konzertverein Orchestra. The Schumann concerto, Bachaus as soloist, was led for him by Dan Godfrey in Bournemouth. Dr. Cowen in Dundee, Suter in Basle, Steinbach in Cologne, Winderstein in Leipzig, Löwe in Munich, and Schillings in Stuttgart. Chopin's F minor concerto is on the Bachaus list, with hearings in London under Cowen and Wood, in Bremen under Wendel, in Leipzig under Winderstein, in Lübeck under Abendroth, in Mayence under Steinbach, and in Rome and Rotterdam. Tschalkowsky's B flat minor concerto, North London, Clayton; Breslau, Dr. Dohm; Budapest, Philharmonic Society; Dresden, Reichert; Berlin, Scharrer; Mayence, Steinbach; Mannheim, Court Orchestra; Ostend, Rinskopf; Wiesbaden, Afferni. Grieg's concerto, Liverpool, Dr. Cowen. Brahms' B flat concerto, Manchester, Dr. Richter; Cologne, Steinbach; Berlin, Strauss; Munich, Konzertverein. Brahms'



MY SON FILIUS.
"What! I talk against Richard Strauss? I do not know any Richard except Siegfried's papa."
(From Berlin Ulk.)

concerto in D minor, Berlin, Blüthner Orchestra. Liszt's E flat concerto, London, Landon Ronald, and Vienna, Nedbal. One of the celebrated Bachaus achievements is his playing of Richard Strauss' "Burleske" for piano and orchestra, which the young virtuoso performed twice at the Manchester Hallé concerts under Richter, with the Baden Baden Orchestra, with the Budapest Philharmonic, the Dresden Royal Orchestra under Von Schuch, at Düsseldorf under Butts, in Berlin (1905 and 1908), Leipzig and Munich with Strauss leading, in Karlsruhe under Lorenz, in Lübeck, Rome, Vienna, Wiesbaden. Mozart's C major concerto was played by Bachaus with Steinbach in Cologne. Leipzig heard Bachaus do the Reinecke concerto, F sharp minor. Mannheim experienced him in Rubinstein's D minor concerto. The foregoing appearances covered the period from 1900 to June, 1911.

Bachaus' tour last spring is another eloquent tribute to his popularity. The recital route (interspersed orchestral appearances as indicated) was this:

January 16, St. Petersburg; 18, Helsingfors; 20, Helsingfors; 23, Moscow; 25, Charkow; 26, Ekaterinoslaw;

30, Kiew. February 1, Odessa; 20, Riga (with orchestra); 22, Libau; 24, Riga. March 1, Darmstadt (Liszt centenary recital); 2, Wiesbaden; 4, Munich; 5, Linz; 7, Budapest; 9, Vienna (Tonkünstlerverein, Conductor, Nedbal); 15, Breslau; 16, Dresden; 17, Leipzig; 21, Prague (Chamber Music Society); 22, Pilsen; 24, Vienna; 26, Budapest; 30, Munich. April 2, Munich (Konzertverein); 4, Stuttgart; 7, Berlin (Blüthner Orchestra); 9, The Hague. June 10, London (Queen's Hall).

No wonder Bachaus came West in search of further musical worlds to conquer.

New York American: "Brahms' D minor concerto is principally a display piece, a Brahmsesque collection of technical difficulties, which the pianist delights to conquer, but which at best is dull to have to sit through." New York Times: "Brahms' D minor concerto is a work that pianists have studiously avoided. It is anything but music for display, or for the exploitation of a solo performer. . . . It is music of great beauty."

"What can you say about Nero?" asked the examiner at college.
"Nero?" parried the student, scratching his head.
"Yes," came the examiner's cutting affirmation.
"Nero? Well—the least said about Nero the better."—Exchange.

J. H. Bonawitz's opera "Napoleon" was done in London, at the Portman Rooms, October 28, 1911, and the composer sends me a copy of the program. The synopsis of the opera is attached herewith:

ACT I.

The Battle Field of Marengo (June 14, 1800). General Napoleon Bonaparte (afterwards Emperor Napoleon), surrounded by his staff, is standing on a height watching the progress of the battle. He announces the victory of his army over the Austrians, when "La Marsellaise" is heard from the distance, sung by his soldiers. A courier hands him a packet of letters, from which he selects one from Josephine, his wife. After having read this letter, he expresses his love and devotion for her. An Austrian officer arrives to open negotiations for peace with General Bonaparte. A detachment of his successful soldiers appears on the scene, when General Bonaparte addresses and praises them for their heroic conduct during the battle. A patriotic chorus of soldiers terminates the first act.

ACT II.

Scene 1—A room in the Tuileries. Empress Josephine is found in meditation over her new position and the approaching coronation. Napoleon (now Emperor of the French) visits Josephine. They speak together of the coming events of their coronation.

Scene 2—Napoleon's and Josephine's Coronation at Notre Dame in Paris, by Pope Pius VII (December 26, 1804).

ACT III.

Napoleon's divorce from Josephine (1809). Josephine receives her milliner and court dressmaker, after which Napoleon enters, and there follows a painful scene between him and Josephine, and later on with Hortense, her daughter.

ACT IV.

Napoleon's abdication and farewell to his guards at Fontainebleau, prior to his departure for Elba (April, 1814). Scene with his General Macdonald, in which the latter warns him of the discouragement and disaffection of his troops, and the uselessness of giving the command

to march to Paris. The dismissal of Macdonald. His recall and reward.

ACT V.

Napoleon's sudden reappearance in France (March 1, 1815). Soldiers warned of Napoleon's reappearance and ordered to take him prisoner. Bivouacking for the night, they are enjoying themselves with dancing, etc., when the sudden roll of the drums warns them of Napoleon's advent. They are called hastily to arms.

ACT VI.

The Battle Field of Waterloo (June 18, 1815). Napoleon in his tent, half waking, half dreaming, sees Josephine in a vision coming to comfort and console him—here the music reverts to the love scene between them in Act II. Enter the generals. After a talk between them there is heard in the distance the strains of "Rule Britannia," announcing the approach of the English troops, when Napoleon gave vent to the speech (now historical) in which, turning to his generals with the light of victory in his eyes, he said: "Gentlemen, now I have them!"

I am sorry I missed the "Napoleon" performance, particularly on account of those moments where the Emperor selects a letter from a packet handed to him; where Napoleon and Josephine speak of the coming events of their coronation; where they have the painful scene (Act III); the dismissal and recall of Macdonald; and the terrific climax which brings down the curtain in Act VI, where Napoleon's eyes glinted with victory and he exclaimed, "Gentlemen, now I have them."

The Milan Monopoly is puzzling its head over the question as to what to give Oscar Hammerstein and Andreas Dippel for Christmas.

Professor Bauer—not Harold—predicts that the earth will cease its revolutions in 5231. So New York is not to have a permanent orchestra, after all.

LEONARD LIEBLING.

FLONZALEY QUARTET PLAYS NEW WORK.

The first subscription concert of the season of this superb quartet was given in the Carnegie Lyceum, New York, on Monday evening, December 4, and was distinguished by reason of a new composition for string quartet by Maurice Ravel, one of the most prominent of the younger French Romantic school of composers.

This work can hardly be said to belong to any key in particular, judging from the old classical forms. The first movement begins in F and ends in F, with a second theme in D minor. It is into this first movement that the composer has put most of his passion and yearning, and has employed the most modern of harmonies with the utmost freedom. There are chord sequences that have an echo of medieval Gregorian chants interspersed with major ninth and secondary seventh chords that are neither prepared nor resolved, till the ear gets no impression of any definite tonality whatsoever. One simply hears one chord after the other, a chord of G flat, a chord of E minor, a seventh on D flat, a major ninth chord on G, and so on. But, as the movement begins and ends in F, it may be said to be in the key of F.

The second movement, a humorously weird Queen Mab scherzo in A minor, for the greater part of the time *pizzicato*, was the most striking number of the work. The middle section, *con sordino*, was full of elfin fantasy and the refinement of elegance. The composer revels in fairy riot, but never loses control of himself. The guiding hand of the master technician directs the mazes of the rhapsody.

The third movement begins vaguely in D minor, but immediately begins to wander and flit like a will-o'-the-wisp here, there and away again into every key, ending finally on the chord of G major *in alt*. It is a movement of pure impressionism. There are no definite outlines of tonality or clear cut features of melody. Each instrument in turn soliloquizes in irregular recitative for a moment and then merges into the misty harmonies with the others. The cello phrases in its lowest register are very impressive. The composer's sense of tone color was never better demonstrated than when the cello, after rising slowly from its lowest open C, reaches the C three octaves higher, third space of the G clef. After holding this note a moment it lets the viola have it, which in turn passes it along to the second violin. The effect of this mere change of tone color was like turning more and more light on a picture.

The fourth movement begins as if in D minor, but rushes about in the wildest freedom, though, of course, perfectly under the control of the composer's art.

It hovers around the tonality of D minor, in the same way that the Tristan prelude suggests the tonality of A minor, but it ends in F in the key in which the first movement began, which is evidence that the composer had not lost his way.

It is a remarkable and delightful work, but one which demands the most exquisite interpretation, such as it got

FANNIE BLOOMFIELD ZEISLER'S ART.

At Carnegie Hall last Saturday afternoon, December 2, Fannie Bloomfield Zeisler gave her annual New York recital with this program:

Sonata, op. 111	Beethoven
Rhapsodie, No. 4 from op. 119	Brahms
Ballade, op. 23	Chopin
Etude, op. 25, No. 3	Chopin
Warum, No. 3 from Fantasiestücke, op. 12	Schumann
Toccata, op. 7	Schumann
Danse Nègre, No. 5 from op. 58	Scott
Scherzino, No. 3 from op. 22	Hadley
Thème varié	Chevillard
Serenade to the Moon	Pugno
Etude de Concert, op. 1, No. 1	Schloetzer
A la bien-aimé (by request)	Schuetz
Rhapsodie, No. 12	Liszt

As Madame Bloomfield Zeisler is so different from other pianists—sui generis is the hackneyed but expressive Latin term to use in speaking of her—there can be no question of dismissing her concert in the usual manner, calling attention to the points of excellence in each separate number she plays, and dwelling on the accuracy and polish of her technical equipments, the varied colors of her tone, and the soundness and musical dignity of her phrasing.

The name of Fannie Bloomfield Zeisler is synonymous with all that is best in piano art, and critical discussion regarding her work has been set at rest years ago. There was a time when some of the learned piano sharps deemed her to be too temperamental, too eager in her pursuit of the musical idea, too intense in her exposition of the emotions which the masterpieces called forth in her own musical nature, but as Madame Bloomfield Zeisler's strong

intellectuality gradually laid gentle restraint on too much impulsiveness the objectors were forced to stop their caviling as the player grew to artistic maturity, and for a long time now there has been but one opinion over all the land (and in foreign lands also) regarding the high place which Madame Bloomfield Zeisler's pianism occupies in the estimation of the public, the best of the critics, and the professionals. Chiefly the last named class remains abidingly faithful to the Chicago artist—a striking circumstance in the minds of those who know how finically fault finding the piano playing fraternity usually shows itself in the case of public performers.

Through her long musical experience, her intimate communion with the works of all climes and times, and her keen interest in every branch of ancient and modern intellectual endeavor, Madame Bloomfield Zeisler has developed into a real savant, but thanks to the lively imagination and full blooded propulsiveness she possessed in her girlhood and still retains, her large knowledge has not made her pedantic, nor interfered with her own keen enjoyment of the music she plays. There is no one in the piano world today whose grasp of the whole musical scheme, in all its historical and ethical aspects, is more certain and authoritative than that of Madame Bloomfield Zeisler, and that knowledge was borne in upon every one who heard her play here last Saturday. The afternoon was one of wholesome artistic satisfaction. Applause reached triple encore dimensions and brought forth in the shape of encores a Liszt "Liebestraum," a Poldini valse, and a Paganini-Liszt caprice.

Philadelphia Calendar for the Week.

Boston Symphony Orchestra—Academy of Music, Monday evening, December 4. Max Fiedler, conductor, Kathleen Parlow, violinist, soloist.

Song recital—Selden Miller, Acorn Club, 3:30 o'clock, Monday, December 4.

Grand opera—"Parsifal," Metropolitan Opera House, Tuesday evening, December 5. Mmes. Fremstad, Alten, Fornia, Wakefield, Messrs. Burrian, Amato, Witherspoon, Goritz, and others. Alfred Herz, conductor.

Recital—Mortimer Wilson's compositions—Bellevue-Stratford, Tuesday afternoon, December 5. Clarence Bawden, pianist, Charlton Lewis Murphy, violinist, Herman Sandby, cellist.

Concert—Matinee Musical Club, 1418 Walnut street, Tuesday afternoon, 3 o'clock. Florence Hinkle, Mrs. William H. Greene, soloists.

Harp concert—Maude Morgan, New Century Drawing Room, Tuesday evening, December 5.

Concert—Faculty Philadelphia Musical Academy, School auditorium, Thursday evening, December 7.

Philadelphia Orchestra—Academy of Music, Friday afternoon, December 8. Carl Pohlig, conductor.

Song recital—Nicholas Douty, Griffith Hall, Friday evening, December 8.

Song recital—Karl Schneider, Witherspoon Hall, Friday evening, December 8.

Philadelphia Orchestra—Academy of Music, Saturday evening, December 9. Carl Pohlig, conductor.

Vienna Opera.

VIENNA, November 7, 1913.

The Vienna Royal Opera is the best in Europe. If anybody doubts this statement he is invited to come here and satisfy himself. The performance of "Faust" recently (not specially prepared, but one of the regular performances) was an example of what is done here. There were two Americans in the cast, William Miller as Faust, whose work certainly went to prove that he is one of the best lyric tenors on the German stage, and Miss Lima (of Lima, Ohio), a young mezzo, with a very fresh, clear voice, whose performance of Siebel gave promise of further excellent work in larger roles in the future. Baklanoff, appearing as guest, was the Mephisto, and gave that fine performance of the part, which is already well known in America. I hear since that he has been added to the permanent forces at Vienna, at a salary which, for Vienna conditions, is quite fabulous. I do not know who the soprano was, some young woman who took Selma Kurz's place at the last minute and sang very nicely, especially in the garden scene. Reichenberger directed. He is not the best of the opera conductors here, and the orchestra under him played in its second best style. But let it be said that the second best style of the Vienna Philharmonic is about equal to the first best of many other opera orchestras.

LOLITA D. MASON.

BAUER PLAYS BRAHMS.

At the Philharmonic concert of Thursday evening, November 30, and Friday afternoon, December 1, Harold Bauer was the bright particular star, and with his performance of the Brahms concerto in D minor scored the most decisive triumph he ever has won in New York.

Those who know the piano literature are familiar with the fact that Brahms' D minor concerto is not a great favorite with concert players, for the work is cast in somber symphonic vein and does not tickle the ear and gratify the surface senses. Only a virtuoso who is also a musician can hope to interest listeners in the abstruse D minor concerto, and that is precisely why Harold Bauer made every measure of it a pure and compelling delight. His noble conception, lofty style, analytical and synthetical demonstration, and quiet control of tone, pedal, and keys constituted an artistic treat of the most elevated kind and filled the soul of real music lovers with warm joy. The first movement had all the necessary vigor of Brahms in robust mood, the slow section exhaled deep feeling and rapt poetical contemplation, and the cryptic finale, in the Bauer treatment, sparkled more transparently than the nature of the music would have led the student of the score to believe possible. It was altogether one of the monumental pianistic achievements in the musical history of our town, and Harold Bauer will be enshrined long in the memories of those who were present as one of the real heroes of the instrument. His reception was a veritable ovation, and spoke volumes for his playing and for the discriminativeness of the audience.

Josef Stransky conducted Schubert's C major symphony with stress and circumstance, but missed much of the spirituality of the work, especially in the slow movement. His tempi were the conventional ones and his dynamic nuances also.

Smetana's symphonic poem, "Vysehrad," played brilliantly, opened the program. Stransky appears to be more in sympathy with the newer than with the older schools in music.

Grand Opera in New York

METROPOLITAN OPERA HOUSE.

"La Gioconda," November 29.

Seldom on a night before a holiday has the parterre of the Metropolitan Opera House made so brilliant a showing as it did last week on Thanksgiving Eve. Usually on such occasions the owners of the loges in the horseshoe allow their less fortunate friends, poor relations or upper servants to attend the opera, while they go to their country homes, but the Wednesday night holders of the boxes occupied them themselves for the performance of "La Gioconda," with Amato and Caruso in the east and Toscanini conducting. Not only did the multi-millionaires attend, but the majority of them came early and remained until Gioconda outwitted Barnaba by slaying herself. This opera of Ponchielli, which ushered in Signor Gatti-Casazza's season two years ago, was presented last week with the following cast:

La Gioconda	Emma Destinn
Laura Adorno	Florence Wickham
Alvise Badoero	Andrea de Segurola
La Cieca	Theodora Orridge
Enzo Grimaldo	Enrico Caruso
Barnaba	Pasquale Amato
Zuane	Bernard Bégue
Un Cantore	Edoardo Missiano
Isopo	Pietro Audisio

Conductor, Arturo Toscanini

An opera that appeals both to the fashionable element and the populace is a good one for a manager to give. Judging by some of the reviews, there are music critics who do not like Ponchielli's opera, but in spite of their adverse opinions, "La Gioconda" has gradually won a place with the most popular operas of the day. The immense audience assembled to hear it last week greeted all the principals with enthusiasm; at times the demonstrations were tumultuous, and no doubt some of the jaded intellects caught much of this unconstrained warmth showered down from the upper galleries and out from the five rows packed in behind the orchestra circle.

Ponchielli's score is melodic, and there are moments when it is much more than that. The orchestration shows the hand of a master in the art of instrumental coloring and combination, and might be studied to advantage by such a monophonic and tedious orchestrator as Puccini. The dramatic episodes in "La Gioconda" are strongly accented, with the result that the interest is sustained to the end. With such artists as those who united in the performance last Wednesday evening, and with such magnificent stage pictures, it requires no prophet to predict a crowded house every time it is given at the Metropolitan. "La Gioconda" is a singer's opera, and, after all, the majority of the people who pay to hear opera are more concerned about the voices than about else.

Emmy Destinn's Gioconda is familiar; she sang the role neither better nor worse than she has done on other occasions; the acting of this prima donna is the same in everything she does, and therefore her Gioconda might just as well have been called anything else. Caruso was in splendid voice and he had the usual ovations. He sang the "Cielo e Mar" with finished phrasing, but not much of his former vehemence—a circumstance to be grateful for.

From the higher viewpoint of dramatic impersonation, the honors of the night rightfully belong to Amato. The part of the spy, so repulsive in appearance and design, was worked out with every detail and with an art that was irreproachable. The voice of the baritone gave unmitigated pleasure. Andrea de Segurola repeated his former excellent histrionic work as Alvise, but vocally the basso did not seem to be quite himself. Florence Wickham, the Laura, proved unequal to her opportunity dramatically, although she sang the music well. The new member of the company, Theodora Orridge, did her opening aria with a mezzo voce of beautiful quality, and throughout the performance the debutante made a most favorable impression by her repressed but intense acting as the blind mother. The remainder of the cast requires no special comment, but much more might be said in praise of the superb chorus, the ballet and Toscanini's leadership.

"Parsifal," November 30 (Thanksgiving Matinee).

Amfortas	Pasquale Amato
Titelur	William Hinshaw
Gurnemanz	Herbert Witherspoon
Parsifal	Carl Burrian
Klingsor	Otto Goritz
Kundry	Olive Fremstad
A Voice	Florence Wickham

Almost thirty years have elapsed since the first performance of "Parsifal" in Bayreuth, July, 1882. Wagner's intention to prohibit any performance of "Parsifal" outside of the "Bühnenfestspielhaus" in Bayreuth was frus-

trated just as it was with the "Nibelungen" cycle. His veto, however, sustained after his death by his heirs, kept "Parsifal" longer from the opera houses of the world than the "Nibelungen," and it was left to America to introduce the master's last creation to the public at large.

Every rehearsing of "Parsifal" impresses us again with its dramatic and scenic effectiveness. A drama very skillfully formulated, with absolutely novel and sometimes brilliant situations, is built up before us. It wins the audience each time because of clear structure, condensed development, powerful climax accomplishment, and also through reason of the poetical text. Here and there, it must be admitted, are abstruse word formations and bombastic elaborations, but in general the poet Wagner remains simple and natural in "Parsifal."

Eliminating all episodic and not absolutely essential ideas, Wagner develops his quiet, logical, and steadily progressing plot, and one never tires of its rich and brilliant scenic pictures and its striking effects. The shifting scenery and the festival of the Holy Communion in the first act, the living flowers, the miracle of the lance, and the destruction of the enchanted castle in the second act, the obsequies for Titelur, and the entire final scene—all of these are lastingly surprising examples of Wagner's inexhaustible fantasy. If one conceives "Parsifal" as a miracle opera, as a free play of a fantasy revelling in the supernatural, this "Consecrational Festival Play" certainly may be enjoyed without assumption of false religious pretensions and attempts to fathom Wagner's holy psychology.

As in most of Wagner's plots, the characters act less of their own free will than under the influence of a supernatural power. They lack individual determination in good and evil. In Wagner's conception, which differs considerably from Wolfram von Eschenbach's poem, Parsifal, as well as Kundry and Klingsor, are governed by the supernatural power of the Grail. The manifold contradictions in the development of these characters thus find their explanation. However, only a minority of the listeners seem likely to give themselves over to such speculations and the general effect of the brilliant spectacle is bound to captivate the scenes irresistibly.

"Parsifal" contains about twenty-six principal Leit-motives; in fact, Heintz counts even sixty-six. The combinations and variations of these variously harmonized and instrumentalized Leitmotives form the continuous symphonic totality of the consecrational play. The liberties of modulation are boundless. The long and comparatively simple prelude which introduces the first act does not possess motives very significant, but it fulfills its purpose to make "Stimmung," to put the listeners in the right spirit. The orchestral part becomes more interesting with Parsifal's appearance. The scene with the wounded swan, the confused Parsifal, and the excited knights, offers a dramatic, animated, masterfully arranged picture, in which the reminiscence of the Swan motive from "Lohengrin" is ingeniously touched. The effect of the shifting scenery follows, and here begins a gradually developed climax of the music, a climax which finds its culmination in the festival of the Holy Communion, in the glorious Moorish hall, in the singing of the different groups of knights, youths and boys, in the ringing of bells, the solemn unveiling of the Grail—a magnificent picture of overwhelming suggestive power.

The second act transfers us to Klingsor's enchanted castle. He conjures up Kundry. Wagner illustrates the demoniacal element of this scene in a most powerful manner. The orchestral part is like a surf of seething waves, the singing a hasty and jerky recitation. There is a striking contrast between this and the following scene of the flower girls, an episode of indescribable charm. The slow waltz movement in A flat belongs certainly to Wagner's most delightful inspirations. Kundry and Parsifal's dialogue suffers somewhat because the ecstasy of the music holds one captive.

Peaceful and poetical is the atmosphere of the third act, affecting our senses like a soothing zephyr. Wagner evidently likes these moods, for he dwells upon the plastic monotony of this peculiar scene with much insistency. It is a tableau of delicate beauty, Parsifal sitting at the Holy Source, praising the beauty of the flowery meadow while Kundry washes his feet and Gurnemanz anoints his head. In the last scene, the obsequies for Titelur and Amfortas' violent emotions are illustrated in a brilliant and imposing manner, and the final tableau, with the solemn music, the singing of the boys, the bright glowing of the Grail, the appearance of the dove, overwhelms the audience completely. They leave the opera house inspired and deeply moved.

The performance in general was good, and the staging magnificent, although there was a little accident which

spoiled the beginning of the flower garden scene in the second act. The orchestra and chorus were irreproachable. Kundry, a part which tempts to exaggerations in musical and dramatic contrasts, is musically too important and vocally too straining for Miss Fremstad, who has not yet fully mastered this difficult role. Her impersonation was conventional, her voice lacked in fullness and dynamic flexibility. Carl Burrian (Parsifal), in spite of ejaculatory tone production, was satisfactory in the first and second act, but seemed fatigued in the last. Klingsor was well represented by Otto Goritz. Mr. Witherspoon's (Gurnemanz) diction was commendable (a valuable attribute for such a talkative old man), but his voice did not display its usual brilliancy in the higher register. Wonderfully resonant and mellow vocally, soulful and noble dramatically, Mr. Amato gave us a marvelously sympathetic portrayal of the suffering Amfortas, based on deep study and complete intellectual and musical assimilation of the role. Special praise is due to the flower girls, Misses Sparkes, Fornia, van Dyck, Alten, Mattfeld, Wakefield, as well as to the chorus, who covered themselves with glory in their charming and delightful delivery of the very difficult scene.

"Il Trovatore," November 30 (Evening).

"Il Trovatore," an opera which many serious musicians pretend not to like to hear, is a favorite of Signor Gatti-Casazza. If any one wished substantiation of that statement, he might have found it at the performance of Verdi's old opera at the Metropolitan Thanksgiving night. The general director, standing behind the orchestral circle, watched every detail of the performance during the second and third acts. The cast, which was excellent, follows:

Leonora	Johanna Gadske
Azuena	Theodora Orridge
Inez	Emma Bornigga
Manrico	Riccardo Martin
Il Conte Di Luna	Dinh Gilly
Ferrando	Giulio Rossi
Ruiz	Pietro Audisio
Un Zingaro	Edoardo Missiano

Conductor, Giuseppe Sturani.

Two years ago, or on the Thanksgiving night of 1909, "Il Trovatore" was given at the Metropolitan with practically the same cast. Madame Gadske was the Leonora of that performance; Mr. Martin as the Manrico, and Mr. Gilly, a newcomer then, was the Count. These same singers sang the familiar arias with an art that has grown much since then. This was particularly true of Messrs. Martin and Gilly. The performance was interrupted after Gilly gave "Il Balen," by those who were eager to express their admiration for the stirring manner in which the Algerian baritone performed the time-worn song. Mr. Martin had seven recalls after his brilliant vocalization in the "Di quella pira." The part of the revengeful gypsy is not so well suited to Miss Orridge as the pathetic role of the blind mother in "La Gioconda," but the English singer showed that she was thoroughly at home in Verdi's music. Rossi as Ferrando and those singing the minor roles were acceptable, and Sturani led his forces so well that there was no dragging of tempi. The chorus again distinguished itself. The audience filled the theater and applauded vehemently after each of the familiar arias, particularly the top notes of the tenor and soprano.

With all due respect to the musicians who do not like "Trovatore," the opera shows an unquestionable degree of vitality, and with its fecund melodic stream, its moments of real dramatic power, and its marvelously luminous orchestration, is worth a dozen monstrosities like, for instance, "The Girl of the Golden West."

"Königskinder," December 1.

The second performance of the season of Humperdinck's charming opera, without change in cast, was characterized by cuts in the first act, particularly in the long narrative of the King's son, which although preserving better the dramatic movement, nevertheless, expunged some of the composer's most beautiful pages.

Neither Geraldine Farrar nor Hermann Jadowker is vocally equipped for their roles, but they fitted well into the gorgeous scenic pictures. Miss Farrar's poses were graceful and picturesque, and she was at her best in such attitudes. Both she and the tenor lack the proper dramatic insight and power of portrayal to do justice to the delicacy and pathos of their roles.

Otto Goritz sang and acted with sympathy and understanding. In the minor parts Florence Wickham was excellent as the witch, Adamo Didur as the wood cutter, Albert Reiss as the broom maker, Rita Fornia as the innkeeper's daughter, and Marie Mattfeld as the stable maid. Antonio Pini-Corsi's German and his make-up are of so burlesque a nature as to be wholly out of place in such an artistic environment.

The two children, one in the second act who was not programed, and Cleo Gascoigne in the third act, were admirable. The finale in the second act has been improved,

since last year, by the child taking an engaging pose in the gateway, instead of throwing herself weeping on a settee. Alfred Hertz conducted, but the orchestra did not rise to any great heights nor descend to unsearchable depths. The audience was large but apathetic.

"Aida," December 2 (Matinee)

Il Re	William Hinshaw
Amneris	Theodora Orridge
Aida	Marie Rappold
Radames	Enrico Caruso
Ramfis	Adamo Didur
Amonasro	Pasquale Amato
Un Messaggiere	Angelo Bada
Una Sacerdotessa	Leonora Sparkes

With a cast slightly changed from that of the opening night at the Metropolitan, "Aida" again drew a big house and aroused deserved enthusiasm.

Caruso was in excellent voice, even though he displayed his new found caution in the projection of his high tones. The tessitura of the Rhadames part is exceptionally altitudinous, and the role represents a continuous strain on a singer's voice. Caruso has said that he does not care particularly about doing the Rhadames part too often, and he is right. Such an artist as Caruso is too valuable to lose. His "Celeste Aida," the Nile scene and the finale were beautiful examples of the finest type of vocalism.

Madame Rappold was an infinitely better Aida than Emmy Destinn, for her voice is more even as to registers and volume, and she possesses larger resources in shading, modulation and emotional application. She has studied the Aida role with rare intelligence and invests it throughout with a wealth of telling dramatic and musical detail.

Theodora Orridge did not astonish the natives with her Amneris. It was a hard, inflexible reading of the role, and the singer's unsympathetic voice did little to win the plaudits of the listeners. Pasquale Amato gave his customary resonant and finely sustained interpretation of the Amonasro character, one of the great figures in the Metropolitan performances at present.

William Hinshaw, as the King, did wonders in the limited opportunities offered to him, and impressed the judicious with his polished tone production and the natural beauty of his voice.

Adamo Didur, sonorous and imbued with dramatic stress, was a completely satisfying Ramfis. Toscanini led intensely and effectively.

"La Boheme," December 2 (Evening)

Puccini's only good opera was chosen for the first popular price performance of the season. It was also the initial performance of this Milan Monopoly work during the present season. The following cast appeared:

Rodolfo	Riccardo Martin
Schaunard	Antonio Pini-Corsi
Benoit	Paolo Ananias
Mimi	Alma Gluck
Parpignol	Pietro Audisio
Marcello	Antonio Scotti
Colline	Giulio Rossi
Alecindoro	Georges Bourgeois
Musetta	Bella Alten
Sergente	Edoardo Miasiano

Conductor, Giuseppe Sturani.

"Boheme," Puccini's most melodious work, dates from the time when he made music because he felt that it was in him to do so, and not because his publishers told him that money could be made from composition if it were handled like a business.

In "Boheme" the singers are given an opportunity to sing. This cannot be said of other operas by Puccini, who the more he writes gets further and further away from the flowing melodies which permit of smooth bel canto vocalism. Undoubtedly "Boheme's" hold on popularity is due to the singing possibilities that abound throughout this score, supremely saccharine as it is.

Riccardo Martin duplicated his success of last season in the role of Rodolfo. His voice is well schooled and his intelligence never permits him to strive after undue and cheap effects, which so many Italian operas seem to inspire singers to attempt. Mr. Martin's voice is of most sympathetic timbre and the upper register is beautiful. He has also the presence and dramatic equipment for the hero role in "Boheme."

Alma Gluck made her second appearance as Mimi at the Metropolitan Opera House, her debut having been effected in this role at the end of last season during a special matinee performance. It was then conceded that Miss Gluck has all the vocal and physical qualifications of Mimi. Her simple introductory song in the first act, her pathetic pleading in the snow scene, and her touching delineation of the tragic finale were excellent examples of her growing and very effective art. It is indeed a great satisfaction to the American public to witness Alma Gluck's success, especially as her entire vocal and dramatic training were obtained in New York City. This proves conclusively, in spite of Doctor of Music Frank Damrosch's 99 per cent. edict, the ability of American teachers to equip an artist for an operatic or concert career.

Antonio Scotti has enacted the part of Marcello so frequently that there is little or nothing new to be said con-

cerning him, except that he ought to be on the dramatic stage, where the characters are not required to have singing voices.

Bella Alten repeated her former success as Musetta. Miss Alten's vocal and histrionic talents conform perfectly to this capricious character, which she does so well.

As Schaunard, Antonio Pini-Corsi was genial and pleasing. Heretofore he has essayed the dual role of Parpignol and Alecindoro in "La Boheme."

Giulio Rossi did well as Colline, and his singing of the farewell to his overcoat in the last act pleased the audience.

"Hansel and Gretel" and "Pagliacci," December 4.

"HANSEL AND GRETEL."

Hansel	Marie Mattfeld
Gretel	Bella Alten
Die Hexe	Albert Reiss
Gertrude	Florence Wickham
Sannmannchen	Henrietta Wakefield
Taanmannchen	Anna Case
Peter	Otto Goritz

Conductor, Alfred Hertz.

The familiar cast that has sung the Humperdinck fairy tale so often at the Opera appeared on Monday night, and naturally had nothing new to offer. The pretty story made its own appeal and Humperdinck's palimpsestic Wagner score amused the cognoscenti, as usual. Bella Alten did her well known Gretel with all her fetching vivacity and sprightliness. Her voice has grown in volume and carrying power this season. The contributions of the Misses Wakefield and Case were especially enjoyed because of the sweetness of their vocalization, the freshness of their singing organs, and the cleverness of their makeup. Alfred Hertz conducted pugilistically and scored a clean knockout over Humperdinck.

In "Pagliacci" Caruso won a triumph as Canio, and sang the "Ridi" aria in his most moving and artistic fashion. Madame Gluck was a lovely and graceful Nedda, who sang the music with sympathy and understanding. Her voice sounded as clear as crystal and as mellifluous as a purling spring. THE MUSICAL COURIER's request was heeded, and Amato had the Tonio role instead of Scotti. The wisdom of the change was apparent in the thousand and one little dramatic touches which Amato gave the part, and in the real singing significance with which he endowed it. He is an artist of the rarest attainments. Gilly was a manly and smooth voiced Silvio.

Metropolitan Sunday Concert.

It was "Schumann-Heink night" at the Metropolitan Opera House last Sunday evening. The beloved contralto, who was formerly a tower of artistic worth in the Metropolitan Opera Company, was specially engaged to sing at this concert. Madame Schumann-Heink was in superb voice and received an ovation after both of her arias. Rita Fornia, soprano, and Hermann Weil, baritone, both members of the company, were also received with enthusiasm. The concert was under the direction of Josef Pasternack, and it was so well conducted that the most critical found few flaws in the performances. There were numerous recalls for the singers and Mr. Pasternack, too, was made to feel that his leadership was thoroughly delightful. The program follows:

Overture, Rienzi	Wagner
Ballad, Oh selig, oh selig, ein Kind noch zu sein, from Czar und Zimmermann	Lortzing
Hermann Weil.	
Aria, D'amor sull' ali rosee, from Il Trovatore	Verdi
Rita Fornia.	
Aria, Vite'lia, from Titus	Mozart
Madame Schumann-Heink.	
Clarinet obligato, Antonio Bellucci.	
Waltz, Tales from the Vienna Woods	Strauss
Invitation to the Dance	Weber-Weingartner
Cavatina, from Romeo et Juliette	Gounod
Rita Fornia.	
Aria, Song to the Evening Star, from Tannhauser	Wagner
Hermann Weil.	
Aria, Mon coeur s'ouvre à ta voix, from Samson et Dalila, Saint-Saëns	
Madame Schumann-Heink.	
Marche militaire	R. Strauss

MUSICAL DETROIT.

DETROIT, Mich., December 2, 1911

The Fine Arts Society opened its season with a varied program, given at the Century Building, November 21. The special feature of the evening was the presentation of "The Pagoda of Flowers," set to music by Amy Woodforde-Finden. This, the first production in any country, was given under the personal direction of Mrs. C. F. Hammond. Every detail of the production was the result of Mrs. Hammond's untiring energy, including the designing of scenery and costumes, and it was undoubtedly the best amateur performance ever staged in this city. Other features were the prologue and adaptation from F. W. Bain's "A Digit of the Moon" and a sketch, "The Delhi Durbar," both by Louis C. Ling, dramatic and musical critic of the Detroit Journal.

A studio musicale was given by Kate McDonald at the McDonald School, November 18. Francis A. Mayhew, of

the piano department, gave an outline of Tennyson's "Enoch Arden," supplementing it with the Strauss music.

Edwin Hughes gave his only piano recital of the year at Ganapol Hall, November 23. Mr. Hughes' program included the Beethoven sonata, op. 31, No. 3; Schumann symphonic etudes; a Chopin group, including nocturne, F major, op. 15, valse, D flat major, op. 70, and scherzo, B minor, op. 20; and a Liszt group, which included "Canzonetta del Salvator Rosa," eclogue, and "Mephisto Walzer."

Abram Ray Tyler, A. G. O., gave his second "quiet hour" of organ music at the North Baptist Church, November 27. The program was a tribute to the memory of two masters who have died but recently. The first group included four compositions by Filippo Capocci, and the second was devoted to Guilman's "Allegro" in F sharp minor (op. 18, No. 2), sonata in D major (op. 50), and "Marche Funebre et Chant Seraphique" (op. 17, No. 2). Mr. Tyler has made many friends since coming to Detroit, and his ability, musically and intellectually, has stamped him as a leader in musical ways.

The thirty-ninth annual convention of the Music Teachers' National Association will hold its session at Ann Arbor December 26 to 29, the members to be the guests of the University of Michigan. This meeting will bring together musicians of note as well as litterateurs and many interested in research work along special lines. Addresses and discussion will bring forward prominent educators of the country and a number of concerts will be given, among them a chamber music concert by the Detroit String Quartet, with Elsa Ruegger as soloist.

The Detroit String Quartet, Elsa Ruegger soloist, appeared before the St. Cecilia Society of Grand Rapids at the Hackley Auditorium at Muskegon, and before the Teachers' Association of Erie, Pa., during the past week. In each instance the organization was enthusiastically received, and it is not unlikely that return appearances will be arranged.

J. E. D.

Isabel Hauser Gives Reception.

Her beautiful studio-residence at the Aphorpe, Broadway, New York, decorated with huge chrysanthemums of varied hues, and the reflection of softly glowing lights adding to the general artistic ensemble, Isabel Hauser was the hostess and central figure at a musicale-reception tendered Katherine Lincoln, the well known Boston soprano, on the evening of December 2, and united with her in a program of rare artistic merit. Although the pianist's merits are too well known to need extended discussion, still Miss Hauser's gifts in this dual role of artist and hostess were enhanced by the wonderful powers of concentration, which allowed such entire absorption of the work in hand that the noble measures of the sonata were truly illumined, rhythmically, musically, and in all ways, by her skilful rendering.

After the long continued applause had subsided Miss Lincoln sang a French group, which included "Le Rose d'Ispahan" of Faure; "Elle et Moi," by Mrs. Beach; "Non petit Cœur" of Wekerlin; "Pourquoi rester seulette" of Saint-Saëns, and "Chanson de Juillet," by Godard. In each of these numbers Miss Lincoln displayed artistic taste, commendable vocal certainty, and a freshness and charm of voice wholly delightful. Following this number came Clifford Lott, baritone, from Los Angeles, who is scheduled to appear in recital at the Belasco Theater, New York, December 11. He displayed a beautiful, well trained voice and fine artistry in a group of songs, in which he was ably seconded by the sympathetic accompaniments played by Mrs. Lott.

he concluding number on the program was again furnished by Miss Lincoln in the following group of English songs: "Now Sleeps the Crimson Petal," by Roger Quilter; "A Memory," by Edna Park; "Will o' the Wisp," by Spross; "Like a Rosebud," by La Forge, and "My Love Is Like a Red, Red Rose," by Cottinet. Like the former group, this also aroused the enthusiasm of her hearers to the extent that each song might well have been repeated had Miss Lincoln so desired.

At the close of this number the guests partook of dainty refreshments, and the social time which followed was made doubly enjoyable through the number of artistic and well known people present. Among the guests were: Augustus Lukeman, Douglas Crane, Harold Osborne Smith, Mr. and Mrs. Kenneth Miller, Mr. and Mrs. Richard P. Hart, Mr. and Mrs. Aldrich, Mr. and Mrs. E. L. Lincoln, Alexander Saslavsky, Katherine Dupont, Margaret Lloyd Sanger, Harold Phelps, Mr. and Mrs. Charles Carol, Mr. and Mrs. Henry Levey, Anna Krause, Lida Low (who accompanied Miss Lincoln in her first song group), Mrs. Hauser, of Cadiz, Ohio, mother of the young hostess; Mrs. Paul Tutorius, and many others.

Grand Opera in Chicago

AUDITORIUM.

"Cendrillon," November 27.

The premiere of "Cendrillon" at the Auditorium was witnessed by a sold out house. Mary Garden's name is one that swells the box office receipts for the management and therefore she is first popular with the general director and his guarantors, then with the public, to whom she is known in this city as "Our Mary." Maggie Teyte was also in the cast, but as Eric Delamarter says in the *Inter-Ocean*: "Miss Teyte has the disadvantage of youth and the lack of long acquaintance with the public." Mr. Delamarter might well have said that this singer was practically unknown to Chicagoans and therefore will have to do more than sing parts as minor as those in which she has been heard here, though it is stated on good authority that the two roles in which the Irish-French soprano has already been heard are practically all her repertory. Mary Garden as the Prince delighted her auditors. She was at her best, sang gloriously, looked exquisite, and easily won the triumph of the evening. Garden is to the French contingent of the Opera what Tetrazzini is to the Italian element—the supreme star, and her position has not in any way been endangered by the new comers among the French singers. Jennie Dufau as the Fairy proved to be a high coloratura soprano of no small attainment. She sang well and came in for a great part of the success of the second act. In the oak scene she again delighted her auditors, winning much applause after her aria in the tree. She is a good acquisition and ought to be given bigger roles. Hector Dufranne's hoarseness must be chronic. Since the opening of the season, first in Philadelphia, and then in this city, his work, vocally speaking, has been far from what is expected of this once good singer. He made a deplorable Pandolfe. His singing was lachrymose and at times the baritone indulged in journeys off pitch. Louise Berat, Marie Cavan, and Mabel Riegelmann, as the stepmother and sisters, made a good trio and rounded an excellent ensemble. Henri Scott appeared as the King, singing the music of Massenet with a voice of great volume, well placed and produced, and which the American basso uses with understanding of the vocal art. Campanini was a tower of strength and under his baton the ensembles obtained were stupendous. The popular and artistic maestro has achieved a new triumph in his long list of triumphs, and to him above all is due the success of this production. Fernand Almanz, stage manager, can well be pleased with the results achieved under his guidance in the staging of the fairy tale. The "pictures" were lovely and poetical, the costumes beautiful, the stage settings sublime in their blending of fantasy and romance. It might be well to say that the lighting effects were inadequate and this had a tendency to destroy the beautiful illusion of the stage portrayals. Another criticism to be made is in regard to the dropping of the curtain before the closing of an act. This is the second time that such a mishap has happened, for which some one is to be blamed. Perhaps Mr. Almanz is not at fault, but as his name appears on the program as the stage director, it seems that it is his work to make his curtain behave properly, and not spoil a performance which otherwise would have been without a blemish.

The same opera was repeated on Saturday afternoon.

"Traviata," November 28.

"La Traviata," with Madame Tetrazzini as Violetta, brought forth an immense audience at the Auditorium. The management gave out the official announcement that there was \$10,000 in the house. "Traviata" could not draw so large a gathering were it not for the stars presented by the Chicago Grand Opera Company. The audience was as representative as it was numerous and contained all that Chicago respects in the social, mercantile, and musical worlds. Tetrazzini has proven beyond doubt to the management that she is a real drawing power and necessarily her appearances are looked forward to with pleasure by the general manager and the guarantors, who are sure of a capacity audience whenever the name of the great diva appears on the bill board. She sang gloriously and was the recipient of ovations unknown this season by the other singers. She is queen of the coloratura field and her Violetta presentation will be one that will live long in the remembrance of all those who were present last Tuesday evening. To shine beside Madame Tetrazzini is not an easy matter, as the performance really was not "La Traviata," but "Madame Tetrazzini as Violetta." She is the whole show, yet two stars were cast in the principal male parts, Bassi, singing Germont, and Sammarco, Germont, Sr. Both artists came in for a large part of the success of the evening. They were at their best and therefore further comment is unnecessary. In honor of Madame Tetrazzini, Campanini conducted, and under his baton the old score proved less

tedious, several passages being literally rejuvenated under his able direction.

"Thais," November 29.

Massenet's lyric romance, which was one of the big successes of last season, was given on Wednesday evening with identically the same cast, and proved this year to be again a strong attraction for opera goers. Mary Garden was at her best and looked a goddess of beauty. Charles Dalmore as Nicias and Gustave Huberdeau as Palemon were, as ever, excellent. Hector Dufranne was in better voice, and his presentation of Athanael was the best thing he has done so far this season. Cleofonte Campanini was at the conductor's desk.

"Hansel and Gretel" November 30 (Matinee).

The first presentation by the Chicago Grand Opera Company of opera in English was reserved for Thanksgiving Day, when "Hansel and Gretel" was given with a practically American cast, before a sold out house, composed mostly of little ones, and yet, strangely enough, it was reserved for a Frenchman to make himself really understood in the English language. The other singers might as well have sung in German, for all the listeners were able to comprehend. Amande Crabbé, in the part of the Father, was the only singer whose enunciation was clear. He put every word over the footlights, to the great delight of the children as well as the grown folks, who for the first time understood that the opera was given in their own language. Mr. Crabbé's singing was very fine and as a whole it may be said that he was the success of the afternoon. Mabel Riegelmann as Gretel was winsome, her make-up being capital, her actions childlike, and her gestures at all times attractive, good natured and pleasing. From the first, the children took to her. Vocally Miss Riegelmann's efforts were less successful. Marie Cavan was Hansel. This young American singer's pronunciation of English is atrocious. Miss Cavan's diction is always defective. It is impossible to hear a word well enunciated from this singer. This applies as well to her singing in French or Italian as in her own tongue. So far only small parts were entrusted to her, and it might be well to have her remain among the smaller ones instead of allowing her to appear in such roles as Hansel. Probably the honor was necessary on account of her knowledge of the English language, but it seems that an Italian artist would have been able to enunciate better than Miss Cavan. Marta Wittkowska, another American girl, who comes from Syracuse, where she was a protégée of Mrs. Joy, was the Witch. This contralto is more suited to Verdi or Wagnerian operas than to the Humperdinck fairy work. Her English pronunciation also was defective, the writer thinking that she was using a mixture of French and German, until informed by another critic that only English was being used. Frances Ingram was a mediocre Mother. Marguerite Starrell, an unknown singer, appeared as the Sandman, and sang out of tune the few bars allowed her. Denise Morris, another unknown singer, but perhaps the most beautiful woman in the company, appeared as the Dewman, Alfred Szendrei made his debut and gave a good account of himself as musical director, though following the Germanic idea of climaxes. In several instances the voices of the singers were completely covered by the orchestra. The stage management was all that could be desired. Following this opera a ballet divertissement was given.

"Rigoletto," November 30.

It was again a Tetrazzini night when the brilliant soprano appeared as Gilda. This was the third appearance of Madame Tetrazzini here, and the wonderful coloratura singer was received with the same enthusiasm as marked her two previous appearances. A Tetrazzini night means that a sold out house listened to her wonderful art. In the "Cara Nome" she gave a vocal lesson to her hearers. The flexibility of her voice allows her to do many gymnastic feats which cannot be duplicated. The purity of her voice is bell-like, and she is a mistress in the art of bel canto. At the conclusion of the number a tumult of admiration spread over the vast audience, the artist being recalled to repeat the aria, which was again rendered with admirable skill. Sammarco's presentation of the jester is too well known to American audiences to need comment. He was splendid, as usual. Bassi made a poetic Duke, whose singing is always pleasing. Huberdeau, as Sparafucile, was imposing, his beautiful basso voice being heard to exceptionally good advantage. Campanini conducted.

"Samson and Delila," December 1.

The repetition of Saint-Saëns' "Samson and Delilah" was the bill at the Auditorium last Friday evening. The cast was identically the same as the one heard at the

opening performance of the Chicago Grand Opera Company, Jeanne Gerville-Reache and Charles Dalmore again sharing the honors of the evening. Marked improvements were noticeable in the stage management. Gustave Huberdeau, as the Old Hebrew, was excellent. Campanini conducted.

"Cendrillon," December 2 (Matinee).

The second performance of "Cendrillon" was ushered in at the Auditorium on Saturday afternoon before a sold out house. The holidays being near, parents took their children, and it was an infantile audience that witnessed Garden as the Prince. Mary Garden was again the bright star of the performance. Henri Scott, as the King, sang well and played his role with dignity. Campanini directed with his customary mastery.

"Cavalleria Rusticana" and "Pagliacci," December 2 (Evening).

The double bill, "Cavalleria Rusticana" and "Pagliacci," given at popular prices, with stellar casts, was the last offering of the week, and brought out a large and representative audience. Carolina White was the Santuzza, and outclassed her colleagues completely. She was in glorious voice, and her dramatic soprano was heard to splendid advantage. Historically, she imbued her part with emotional feeling, and her portrayal of the jilted Sicilian girl had that local color which made her work doubly realistic. She scored heavily, and won a well-deserved success. Emilio Venturini, as Turridu, was miscast.

"Pagliacci," which followed, was given with a star cast. Alice Zeppilli's Nedda is one of the best ever seen or heard on our stage. The brilliant artist sang admirably, and acted with true understanding of the part. Her triumph was unquestionable and in every respect deserved. Bassi was the Canio. General Manager Dippel must be congratulated on presenting such worthy artists to popular price audiences who cannot afford opera unless at the prices of Saturday night performance. They showed their appreciation by acclaiming all that was done. Bassi's interpretation and singing of Canio is not new to us, having been heard several times last year, and he sustained the splendid impression then produced. The "Lament" was enthusiastically received, and won a real ovation for the singer.

Colombini in Montreal.

From Montreal more reports have come telling of the triumphs of Colombini, the tenor of the Montreal Grand Opera Company. Excerpts from criticisms on "La Bohème" follow:

Signor Colombini, making every one forget that he was Colombini, endowed the impressionable Rodolfo with flesh and blood and gave us a youth of forgivable weaknesses, of graceful imagination and of a sentiment which was not allowed to degenerate into ordinary sentimentality. In his singing he drew unsparringly upon his vocal resources and his simulation of tears and tenderness in the last act, after the frolic was acting of a brilliant kind.—*Montreal Herald*, November 29, 1911.

Colombini has never sung better than he did last night. His voice was richer, fuller, more instinct with the inspiration of the moment than ever. His acting is invariably polished, convincing and brilliantly illuminative, and he brings to his aid such a wealth of carefully studied detail, such a wide range of subtle histrionic resource, as serve to make his characterization one of unusual power. His singing of the "Che gelida manina" was one of the loveliest gems of vocal art yet heard on our operatic stage. He is such a certain builder up of climactic intensity; he emphasizes, with such power and vividness, the passion of the moment, that his Rodolfo stands out a figure of undeniable charm, enveloped in a genuine atmosphere of romance. One admires it more each time one sees it.—*Montreal Star*.

Signor Colombini was in his element as Rodolfo. He was in excellent form, his rich tenor showing to splendid effect in the various duets with Mimi, and the duet with Marcel, "Ah Mimi, Ah Musette," in the last act, and also in the concluding scene with Mimi.—*Montreal Gazette*.

M. Colombini was in superb voice yesterday. The role (Rodolfo) seems to suit him exactly. In the death scene of the closing act he showed himself, above all, to be a great artist.—(*Translation*) *La Presse*.

Marguerite Lemon in Paris.

Marguerite Lemon, the American soprano, is still in Paris, where she has been resting in order to recover from a painful accident to her ankle which she received last summer following her arrival in the French capital after her appearances in Rome.

Miss Lemon slipped on the polished floor in the corridor of the hotel in Paris and ever since has been under the care of her physician. At present, however, the indications are that she has completely recovered and soon will be heard in public.

He—They asked me to their reception, but it wasn't because they like me; it was only because I can sing.

She—Oh, I'm sure you're mistaken.—*Boston Transcript*.

Grand Opera in Boston

BOSTON OPERA HOUSE.

"Tosca," "Aida," "Carmen"—this is the summary of the first week of the season at the Boston Opera House. Three very celebrated ladies, indeed, whose doings and whose sad deaths are very well known. However familiar, these repetitions are favorite ones, and are doubly desirable for an opening week. By the seasoned opera-goer they are greeted as old loves, and by those who hear for the first time, with unhesitating acceptance and enjoyment, thus establishing at the outset of the season a strong bond of friendly feeling and reminiscence between artists and audience.

A touch of novelty was lent by the opening night performance, Massenet's "Samson and Delilah," which was new here in its operatic dress. Besides adding some little glamor to a premiere, it served maybe to announce the dominating note of French opera during the current season.

Good-sized audiences have been present and have given a generous meed of applause to the splendid organization that Henry Russell has developed. And Boston, both in the boxes and the balconies, considers itself discriminative in its applause.

Looking backward on the week's performances gives great expectations for the weeks soon to come, and especially for those weeks when the height of the season will be reached in the production of the master works of the latter-day French musical art.

"Tosca," November 29.

Wednesday's performance of "Tosca" was in the frankly melodramatic spirit of Sardou's play. Puccini's music profited thereby, as its theatrical character necessarily leads it to seek refuge in sound and fury. There are but few moments of repose; and except for the effective burlesque music at the Sacristan's entrance, in Act I, the poetic prelude to Act III, and the death march of the same act, the music is not highly distinguished. More of the beauty of melody hinted at in the entrancing theme associated with Tosca would have filled an aching void in the opera.

Floria Tosca Carmen Melis
Mario Cavaradossi Florencio Constantino
Barone Scarpia Antonio Scotti
Cesare Angelotti A. Silli
Il Sagrestano Luigi Tavecchia
Spoleto Ernesto Giaccone
Sciarrone Attilio Pulcini
Un Carcere Bernard Olshansky
Un Pastore Florence De-Courcy

For the greater part the impersonations are well-known. Madame Melis, of much personal beauty, played and sang with proper melodramatic force, sometimes, however, endangering the beauty of her tones when she left the middle register.

As to Scotti, his acting of the villainous, tyrannical chief of police is forceful and consistent.

Perhaps the chief delight to most of the audience was to hear Constantino's voice, the first opportunity of the season. It sounded unusually fresh; which, coupled with a constant freedom and ease, and the manliness with which he acted his part of Mario, made altogether a happy debut for the season.

Tavecchia as the Sacristan did some effective because delicate comedy, and Silli, a newcomer, made a favorable impression.

"Aida," December 1.

Aida Emmy Destinn
Amneris Maria Gay
Una Sacerdotessa Florence De-Courcy
Radames Giovanni Zenatello
Amonasro Giovanni Polese
Ramfis Edward Lankow
Il Re A. Silli
Un Messaggero Ernesto Giaccone

There has been much disagreement as to the merits of Miss Destinn's portrayal of Aida. Two weeks ago she was the Aida at the opening of the Metropolitan Opera House in New York and she has played the role abroad many times. Her voice has a certain woodwind quality that lends itself for the most part successfully to the soliloquies and laments of the captive Ethiopian.

Maria Gay as Amneris confirmed the verdict of approval that greeted her assumption of the role last season. She has added new graces to the part, which together with a fuller appreciation and the dignity of bearing which she gives to the proud princess of Egypt, should make it one of her favorite roles.

A really romantic Radames is Zenatello. His costumes were admirably chosen, his whole bearing and acting fitted the part of the Egyptian soldier hero, and his voice, which

has gained in resonance and lovely lyric quality, was distinguished by unusual richness and volume.

The cast was efficient as a whole. M. Polese deserves praise for his splendid scene with Aida on the shores of the Nile in Act III.

M. Conti conducted with spirit, if with a little too much leniency to the brass and cymbals, who threatened at times to become somewhat boisterous.

"Carmen," December 2 (Matinee).

Edmond Clement as Don José and Maria Gay as the Gipsy cigarette girl in Bizet's "Carmen" brought out a large audience for the Saturday matinee.

Don José Mr. Clement
Escamillo Mr. Mardones
Zuniga Mr. Barreau
El Dancaire Mr. Devaux
El Remendado Mr. Giaccone
Morales Mr. Kaplick
Lilas Pastia Mr. Jullien
Carmen Madame Gay
Micaela Miss Fisher
Frasquita Miss Scotney
Mercedès Miss De-Courcy

Nietzsche proclaimed "Carmen" as the ideal opera. Tchaikowsky cried over it, and all the world testifies that it is almost incontestably the most popular of the operas.

If the performance Saturday was not the most brilliant the opera has seen, it was not lacking in many features of absorbing interest.

Clement is unquestionably an ideal Don José. His acting during the first stage of his growing passion for the tempting gipsy, the hesitation and acquiescence were all indicated with rare finesse. As a lover, he portrays the part with consummate skill, winning tumultuous applause in the smuggling scene for a splendid piece of acting and singing. There are few tenors who can produce the pure, golden tone that comes from M. Clement's admirable vocal organ, and who can at the same time anywhere approach him as an actor.

Frankly animal, sums up Maria Gay's Carmen. Sensual, almost coarse, is the Carmen that she impersonates. The superstitious Carmen is subtly delineated in the card episode, while in the final scene Madame Gay reached a plane that was highly impressive, in which she was ably partnered by M. Clement. Altogether her Carmen is a very vivid impersonation and a consistent one.

Bernice Fisher made a charming Micaela, and gave evidence of a fine voice that needs only more resonance to lead to bigger things.

M. Mardones as the Toreador was acceptable, if not so romantic looking as Dinh Gilly, who made so favorable an impression as Escamillo last season.

Mr. André-Caplet gave a musical and dramatic reading of the score, displaying much finesse and spirit.

Sunday Evening Concert.

The first of the operatic concerts, which are to be a regular feature Sunday nights, and at popular prices, took place December 3, when the following program was given:

Prologue to Mefistofele Boito
Mardones, Chorus, Orchestra, and Organ.
Conductor, Conti.
Bell Song, from Lakmé Delibes
Madame Martini.
Conductor, André-Caplet.
Concerto for violoncello Saint-Saëns
Horace Britt.
Conductor, André-Caplet.
Prelude to Lohengrin Wagner
Conductor, Goodrich.
Concerto in E flat, for piano Liszt
Glenn Dillard Gunn.
Conductor, Goodrich.
First Act of Samson and Delilah (in oratorio form) Saint-Saëns
Samson Ferdinand De-Potter
Delilah Maria Claessens
Grand Pretre Jean Ridez
Abimelech José Mardones
Viellard Hebreu Edward Lankow
Messenger Philistin Paul Saldaigne
Premier Philistin Ernesto Giaccone
Deuxieme Philistin Gaston Barreau
Conductor, André-Caplet.

The "Mefistofele" music gave Mardones an opportunity of which he availed himself in excellent fashion. Madame Martini sang with taste.

It speaks well for the orchestra of the opera house to possess such a splendid cellist as Mr. Britt among its members. The Saint-Saëns concerto is an admirable work for this instrument, and Mr. Britt and the orchestra played it with a full appreciation of its many beauties.

A noteworthy feature of the concert was the playing of the Liszt concerto by Glenn Dillard Gunn, of Chicago, who is well known here and in the West both as a musician and as a critic. The performance was brilliant in the ex-

treme and one in which Mr. Gunn displayed mastery from both the pianistic and the musical point of view. He was ably assisted by the orchestra, under Wallace Goodrich.

L. A. B.

George Henschel's Triumphs Abroad.

George Henschel, the noted lieder interpreter and composer, now touring Holland, has recently sung in England and Scotland, and, as usual, the splendid artist received ovations from the public and sincere tributes from the music critics. Some extracts follow:

A large audience was a matter of course at the Bechstein Hall on Saturday, when Dr. Henschel gave his last recital for the present—for there is only one Dr. Henschel and the not very numerous opportunities of hearing him provided nowadays are not to be neglected. Young singers in particular could hardly do better than attend his recitals whenever they get the chance. From the standpoint of interpretation there are certainly few vocalists before the public whose methods could be studied by most with greater profit. And yet the chief part of his charm is probably incommunicable, for it arises from two qualities which are hardly to be acquired—namely, innate musical genius in the first place and deep poetic feeling and insight in the second. "It is indeed the naturalness, spontaneity, and simplicity of Dr. Henschel's art which make it so supremely effective." Unlike some singers, and great ones, too, he never conveys the suggestion that every bar has been carefully considered beforehand and the minutest shade of expression deliberately decided on. He gives his songs rather as wholes, without overweening regard for the minutiae of detail, than as the elaborate vocal studies in the expression of emotion which the same things become at the hands of some interpreters. Familiar examples of many great masters, including Beethoven, Schubert, Schumann and Brahms, made up Dr. Henschel's scheme on Saturday, and it is scarcely an exaggeration to say that he was almost at his best throughout.—London Westminster Gazette, November 13, 1911.

At Bechstein Hall Dr. George Henschel gave his second vocal recital and rendered a most interesting collection of German lieder and ballads in his inimitable manner. Among the most striking were Schumann's ballad "The Lion's Bride," which in dramatic fashion tells the tragic story of a lion tamer's daughter who is beloved by an old lion with whom she plays, but who tears her to pieces when she tells him that she is going to be married and he sees her lover approach. Loewe's "Ruined Mill" was also delivered with dramatic intensity and seemed to cast a spell over the audience.—London Referee, November 13, 1911.

Dr. Henschel began his recital on Saturday afternoon in the Bechstein Hall with the beautiful old air, "Walt Thou Still," by J. W. Frank, and ended it with Löwe's "Die verfallene Mühle" and his own fine example of a dramatic ballad, "Young Dietrich." It is in the ballad that one side of Dr. Henschel's art is seen at its best, for this particular genre demands not only clear declamation and skill in varying the vocal color in accordance with the dictates of character, but also a nice capacity for balancing the lyrical and the dramatic styles. Dr. Henschel always seems to manage to strike exactly the right balance and to turn from one to another with complete ease and without breaking up the music into a patchwork of single stanzas or groups of stanzas. This was seen not only in the two ballads already mentioned, but also in Schumann's "Die Löwenbraut," which was given with a continuity which, for all its apparent simplicity, implied remarkable skill. By closely maintaining the musical continuity the singer also succeeded in holding the attention to Chamisso's story of the romantic lion which, like many other stories of the same period, lay a somewhat heavy burden on one's sympathies, "mit Kindischem Sinn," as the fourth verse puts it.

The transition from this to Schumann's two Venetian boat songs set to Moore's words and from those to his vigorous "Lied eines Schmiedes" proved how versatile Dr. Henschel's art is, and Brahms' "Komm! Bald," which followed, was as calm and smooth as Schubert's "Gruppe aus dem Tartarus" was rugged and fiery.—London Times, November 13, 1911.

Dr. Henschel had a large audience at his recital at Bechstein Hall on Saturday afternoon. It was, one need hardly say, attended with the accustomed success, being yet another masterly exposition of the art of song interpretation as displayed in various types. Schumann's "Die Löwenbraut" is perhaps one of those dramatic songs which do not really lend themselves well to Dr. Henschel's plan of accompanying himself. Although both singing and playing were infused with dramatic vigor, the grip was not quite complete, suggesting a divided attention in the fanciful Venetian boat songs of the same composer; on the other hand, one had a perfect example of unity in the dual performance. Of other excellent interpretations among many, mention may be made to those given of Beethoven's Crugantino's song from "Claudine von Villa Bella" and Schubert's "Ganymed."—London Pall Mall Gazette, November 13, 1911.

Dr. George Henschel gave his last recital at the Bechstein Hall on Saturday afternoon. A large audience heard this fine artist in a program well calculated to bring out the extraordinary individuality of the man and the poetic instincts of the singer. No one, of course, can accompany a singer so well as the singer himself, provided he is sufficiently gifted, and Dr. Henschel obtains such perfect sympathy by this dual accomplishment as to form a whole which is as near ideal as any one could wish for. It is difficult to make special choice from the list of beautiful songs that Dr. Henschel presented, for his art is so complete that all music, grave or gay, passionate or vigorous, comes alike to him, but Beethoven's "Wonne der Wehmuth," Schubert's "Ganymed," and "Erster Gesang des Harfners," Schumann's "Two Venetian Boat Songs," sung with delightful abandon, and Brahms' "Unüberwindlich," made a special appeal to the crowded audience, who expressed their approval in no measured terms.—London Evening Standard and St. James Gazette, November 13, 1911.

Other notices will be published during this month.

News of Minna Kauffmann.

Minna Kauffmann will sing for the New York Tonkünstler Society on December 19. She gives a reception for La Farge, the French pianist, on Saturday evening, December 9, at her studio in Carnegie Hall.

Recital by George Harris, Jr.

George Harris, Jr., another singer of scholarly attainments, has been added to the ranks of those whose attitude toward art is dignified and lofty. By the recital which the young American tenor gave at the Harris Theater, New York, on Monday afternoon, December 4, he at once established himself as an artist well equipped for the concert stage. Mr. Harris' voice is lyric in quality; his pure tone emission is due to correct placement, which prevents either throaty or nasal defects, quite common among tenors. But Mr. Harris' greatest endowments are taste, intelligence and musical feeling; all the teachers in Christendom cannot give these to a singer. An artist possessing them is able to overcome obstacles impossible to a vocalist of lesser gifts.

Assisted at the piano by Walter Kieseewetter, Mr. Harris sang the following songs and arias in four languages:

Aria from I Lombardi	Verdi
Du bist die Ruh'	Schubert
Die Forelle	Schubert
Aria from Don Giovanni	Mozart
Die Nacht	Strauss
Wozu noch, Mädchen	Strauss
An eine Aeolsharfe	Brahms
Neue Liebe	Hugo Wolf
Aria from Zemire	Gretry
Absence	Berlioz
Ah, si les fleurs	Massenet
Le Croyant	Alexandre Georges
Cœur Solitaire	Moreau
Aria from Manon	Massenet
The Pipes of Gordon's Men	Hammond
The South Wind	Salter
The Moon Drops Low	Cadman
Rondalla	Paladilhe

Every singer who reads through the list presented by Mr. Harris realizes what demands were made upon the



GEORGE HARRIS, JR.

singer. The tenor proved himself at home in the music of each composer. The Verdi and Mozart arias and the two Schubert lieder comprising the first group afforded abundant evidence that an uncommon interpreter was appearing before the distinguished audience assembled to hear him. The Strauss, Brahms and Hugo Wolf lieder were sung with beautiful diction and poetic fervor. The French songs and arias were exquisite, and several had to be repeated. The English songs likewise provided moments of real pleasure.

The recital taking place on the eve of going to press will not allow longer comment at this time, but there will be future opportunities to hear and commend the beautiful singing of George Harris, Jr.

Mr. Kieseewetter played subdued and musicianly accompaniments. The singer was recalled many times.

Carolyn Beebe with Mead Quartet.

Carolyn Beebe, a New York resident pianist of splendid and rare ability, united with the Olive Mead Quartet in a performance of Mrs. Beach's quintet in F minor, at the concert given in Rumford Hall, New York, Wednesday afternoon of last week. The pianist shared with the string players in giving a finished rendition. Some extracts from the New York daily papers read:

Carolyn Beebe was the pianist and the new composition received a commendable performance.—New York Sun.

Finely played, too, was the quintet, in which the piano part was capably rendered by Carolyn Beebe. There is breadth, color, and

modern harmonic interest to the first movement, and the second has not a little melodic charm to commend it.—New York Evening Post.

The finale is very clever and the climaxes are well planned. It was played by the Olive Mead Quartet, assisted by Carolyn Beebe, pianist.—New York Herald.

The composition was not without interest and possesses some charming themes, though its content seemed a little vague. It was most sympathetically played by the young women, Carolyn Beebe sustaining the piano part with skill.—Tribune.

Senta Chlupsa in Recital.

A piano recital of rare merit, which needed no apology for the extreme youth of the pianist, in any observable artistic lack, was that given by Senta Chlupsa, a young girl scarcely in her teens, at the studio of her teacher, Elizabeth Gallagher, in the Metropolitan Opera House Building, December 4. The program follows:

Sonata, op. 31, No. 3	Beethoven
Fantaisie Impromptu	Chopin
Nocturne, op. 37, No. 2	Chopin
Valse, op. 43	Chopin
Impromptu, op. 142, No. 3	Schubert
Hark! Hark! the Lark	Schubert-Liszt
Dance Caprice	Grieg
Bolero	Moszkowski

As may be observed from the program, Miss Chlupsa needed artistic resourcefulness and technical facility of a high order to do justice to these numbers. Strange as it may seem, though, in one so young, this is already at her command, together with the repose and thoughtful maturity of interpretative insight that stamps her as one born with a musical message to deliver, rather than one of those who painfully acquire their efficiency through years of nerve racking plodding. To select the numbers that were particularly marked by this artistic completeness need not at all reflect on the general excellency of the whole, but the nocturne of the Chopin group displayed deep poetic feeling, the Schubert impromptu showed fleetness and dexterity of finger technique of a high order, the Schubert-Liszt number had the adorable upward lilt that only true musical feeling brings in its wake, while the "Dance Caprice" was wholly charming in its wayward rhythmic grace.

The audience, which filled the studio, was thoroughly captivated by the talented little pianist and rewarded her efforts with unstinted applause after each number, and at the close all congratulated both teacher and pupil on the mutual success of this appearance.

Oscar Seagle and Yves Nat in Recital.

Monday, November 27, Ross David, the widely known teacher, gave a morning musicale in Carnegie Chamber Music Hall for Oscar Seagle and Yves Nat, of Paris. The guests included many patrons of the opera and symphony concerts. The program was one of unusual interest. Mr. Seagle is a singer of genuine gifts, with a baritone voice of rare quality. Mr. Nat is a pianist of note, and, like the singer of the occasion, has established a fine reputation abroad. The program in which these artists united follows:

Non più andrai	Mozart
L'Amour de moi	Old French, 17th Century
Chanson à danser	Old French, 17th Century
Ballade	Oscar Seagle, Chopin
Lamento	Yves Nat, Duparc
Chanson Triste	Duparc
Elegie	Oscar Seagle, Duparc
Etude en forme de Valse	Yves Nat, Saint-Saëns
Recueillement	Debussy
Les Cloches	Debussy
Mandoline	Debussy
Soli	Debussy
Le jardin sous le pluie	Yves Nat, Debussy
L'île le heureuse	Chabrier
Thylide	Duparc
Air du Roi de Lahore	Massenet
	Oscar Seagle.

Wüllner's Only New York Recital.

It is positively announced by the Concert Direction M. H. Hanson that the recital which Dr. Ludwig Wüllner is to give in Carnegie Hall, Tuesday afternoon, December 19, is the only appearance the lieder singer will have in New York this season. Dr. Wüllner and his assisting pianist, Coenraad von Bos, are booked to sail for Germany on December 27. Their first recital in Berlin takes place Monday, January 8, 1912.

Arthur Schnabel in his concert in Bösendorfer Saal, Vienna, recently, played the Schubert sonata in A major, op. posth.; Eric Korngold's E major sonata (first performance); and Weber's D minor sonata. His velvety, poetical tone was heard in all its many delicate shadings in this hall so justly celebrated for its excellent acoustics. Next week he will play a Beethoven program.

Elena Gerhardt's Song Recitals.

Following are some foreign press opinions of Elena Gerhardt:

Elena Gerhardt is one of the few artistes, who for many years have ventured to visit and give their own song recital in Hamburg twice every year. She has amongst us, just like in every other town where she makes a regular appearance, a large following of her own, who are always ready to be refreshed with her elegance and charm of style, and her purity of voice.

The recital of last evening which found Elena Gerhardt excellently disposed and in good voice, follows closely upon her appearance in Milan, where her singing attracted so much attention that she was asked to repeat her visit to that city the following year and to give a series of three recitals there.

The program of last evening comprised a wealth of the finest songs by Schubert, Brahms and Wolf, the greater number of which, in the delicate and tender beauty she knows how to impart to them, are already familiar to her admirers, which, however, gain in charm, sweetness and character with longer acquaintance. Poetic representation; romantic tone expression; and a tender, thoughtful gaiety; together with a delicate, well acted toying with points—such are the channels of expression which Fräulein Gerhardt employs the most.

With her, talent and ability go hand in hand. Her art in singing consists technically in her particularly fine mezza voce and well-defined piano. Her program of yesterday in its entire length was well chosen and lavish in its range. It comprised some of the less familiar songs, such as Schubert's bantering "Die Unterscheidung" and "Der Wanderer an den Mond," and others which demanded passion and forcefulness of style. She sang the "Erlkönig" with marked appreciation of the dramatic contrasts of this immortal ballad, and she attacked the "Zigeunerlieder," by Brahms, with a magnificent directness, giving to them a fire and power of tone and expression, which was in sharp contrast to the tender glamor and reposeful beauty which she imparted to the songs by Hugo Wolf.

Thus in her art Miss Gerhardt created a beautiful and convincing picture of her own artistic personality. Her coming, which does good to us as well as brings pleasure, was, as usual, a great success.—Hamburger Nachrichten.

Elena Gerhardt gave her third song recital in the Beethoven Saal (which was sold out for the occasion) with a program consisting of some of the most beautiful and expressive songs by



ELENA GERHARDT.

Robert Franz, Ad. Jensen, Joh. Brahms, Franz Liszt and Edward Grieg. The artist was in excellent voice and altogether brilliant form; and so captivated her audience that they were not content with the two repetitions she gave, but insisted on four extra songs being given at the end of her recital.

As to the rendering of the long list of songs in the program, I should be at a loss to know how to single out any one song as the best given; for even in those songs where one's own personal conception might differ from that of the artist's, there was in her interpretation such a wealth of intellectual, soulful, genuine expression, that one was prepared to cheerfully admit that her conception was equally with one's own good.

I was particularly impressed with Jensen's songs—"Klinge, klinge mein Pandero" and "Am Ufer der Flusses des Manzanar"; some of the "Zigeunerlieder" by Brahms, and Liszt's "Drei Zigeuner" and "Ueber allen Gipfeln ist Ruh," because of the exhaustive demand they make on the imaginative faculties.—Allgemeine Musik Zeitung.

There remains little new to be said about the superb singer, Elena Gerhardt. She comes more and more forward into the front rank of our concert singers.

Her concerts attract a distinguished audience, and are always sold out. A bond of sympathy such as one rarely is conscious of and which is the unmistakable sign of artistic personality unites platform and audience. It showed itself in Miss Gerhardt's recital of Saturday evening, in story, applause and such an untiring demand for encores as almost exceeded the limits of possibility.

The recital marks a bright spot in the concert life of Berlin.—Norddeutsche Allgemeine Zeitung, Berlin.

Elena Gerhardt has so developed in her art as to have now attained to that proud position which it is given to only a few privileged artists to occupy.

The unusually sympathetic and natural quality of her singing, the warmth of feeling evinced by her style, and the beauty and culture of her voice guarantee to her a success such as is rarely achieved.

Her recital of yesterday evening brought endless applause and many encores.—Norddeutsche Allgemeine Zeitung, Berlin.

Maria Gay and Giovanni Zenatello Continue Their Operatic Triumphs at the Boston Opera House.

Beginning their first season with the Boston Opera Company last year following a series of European triumphs, Maria Gay and Giovanni Zenatello at once created a veritable furore in their joint and separate appearances, and so ingratiated themselves in the favor of the public that Director Henry Russell selected them to open the present grand opera season in a first Boston performance of "Samson and Delilah" in operatic form. That their success in this, as in the following appearance in "Aida," well merited the distinction, is easily recognized from the comments of the Boston press herewith appended:

The burden is often upon the singers to give significance to pages which do not possess it. In this regard Mr. Zenatello's performance last night was a surprise. He has gained a new and more expressive use of his voice, and now shows a new intelligence in sensing the dramatic import in each situation, and seeking means for its telling and forceful expression.

While last season his singing was of the full throated fashion which oftenest attains volume at the expense of quality, he has now developed more pronounced overtone in his voice, which gives it a finer poise, greater carrying power and larger effectiveness in interpretation. He delivered the music of the opening scene with a fine fervor which made the transformation of despair to zeal in his followers a plausible one. In voice and bearing he was the inspired warrior.

In the second act the tenor appeared with the air of a man going to his doom, powerless to combat the allurements of this woman. The crescendo was well graduated through the moments of struggle against his will until the final surrender, when the voice of Delilah lulled conscience to sleep. He acted and sang with true impressiveness in the rapidly changing situations at the close of the act, and aided in giving dignity to a climax which calls loudly for aid from the orchestra.

Mr. Zenatello has done nothing here with a finer sense of proportion than the entire third act, the poignancy and pathos of the sustained phrases uttered while toiling at the mill, the abject bearing and utter desolation among the mocking worshippers at Dagon's festivities, the tenderness with which he dismisses the child who has led him and the dignity of the final revisitation of his strength. The richness of Mr. Zenatello's costumes should not be overlooked.

Madame Gay chose to play Delilah frankly, and to make her obviously the willful seducer of Samson.

Madame Gay gave indisputable proof of her breath control by singing the "My Heart at Thy Dear Voice" in a variety of attitudes of reclining and abandon, with caressing arms enfolding the head of Samson, a vocal feat the very difficulty of which should discourage all young singers not properly versed in such matters from too indiscreet an emulation.

In this episode and in others, as in the scene with the high priest, Madame Gay used her voice with effectiveness in the employment of a color to denote enticement or foreboding. The pronounced darkening of the tone in the latter by shutting off the head voice proved an impediment in a smooth delivery of the florid music, which demands a production of flexibility and freedom. This singer has indisputable talent for realistic portrayals of women of such character, and has not sung in Boston when the natural qualities of her voice appeared to offer more in all the possibilities for deeply impressive interpretative singing.—Boston Globe, November 28, 1911.

There was curiosity concerning Madame Gay's Delilah, after her realistic Carmen. She sang magnificently in a manner that was perhaps a surprise even to her warm admirers. The tones were clearer and purer in quality than they have been on certain occasions, and yet they had a superabundance of sensuous color. Madame Gay put the last ounce of warmth and abandon into her performance, but without exaggerating the character of the music. For the wooing Delilah, Saint-Saëns wrote music not only remarkable for its emotional appeal, but for its fine, long melodic lines. The music, properly interpreted, has a subtle and well-nigh irresistible appeal. This woman, a queen of courtesans, was more than a victorious animal. Madame Gay's performance was tempered, at times, with a commendable sense of values which made the climactic moments the more impressive. Thus the singing of the duet, and in the entire music of the second act, memorable moments which Mr. Zenatello made the more remarkable, and the wonderful song in the first act, when Delilah appears with the priestesses of the Philistines.

Mr. Zenatello has seldom been heard to better advantage, though he was not in as good vocal condition as at the dress rehearsal. He sang, however, not only with rare appreciation of the contour of Saint-Saëns' melodies and their emotional content, but also as a hero and as the deliverer of a people, now in defiance, or triumph, or lamentation. He made many passages, that are homely and sawdust in themselves, remarkably dramatic and convincing. He colored his tones with exemplary art. If the production last night had had no other conspicuous feature, the appearance of Mr. Zenatello as Samson would have made it remarkable.—Boston Post, November 28, 1911.

Both Gay and Zenatello were in superb vein. The slow action of the first act was utterly forgotten in the glory of this climax, and the applause was long continued after the end of the act and recall followed recall.

Madame Gay's singing of the chief role was generally artistic. The second act was carried to its triumph chiefly by her brilliancy, and her acting, too, in the last act, when the theme of her love song enters in diminution and with rhythmic change, was commendably effective. Zenatello was in his best voice and has never appeared to better advantage. In each of his numbers he was successful, and this means much when one remembers in what different veins they are.

Altogether then this was the most successful opening performance of the three operatic seasons of this house. One could speak

of the brilliant audience and of the evident appreciation, but these are always to be anticipated in the Boston Opera House performances, and "Samson and Delilah" was an infinitely more difficult work to begin the season with than "La Gioconda," or even "Mefistofele," and, as already intimated, it was a work well adapted to show the great resources of Mr. Russell's company in a legitimate and dignified manner. It promises a season of opera far beyond any we have yet had.—Boston Daily Advertiser, November 28, 1911.

But of the two sacred operas which have been staged here, "The Prodigal Son" and "Samson and Delilah," the latter is by far the more interesting. In the first place, there is a strong cast, worthy of the work. In Giovanni Zenatello the Boston Opera House possesses one of the foremost heroic tenors of the day. He sang the music with true Samsonian fervor and with dramatic intensity which sustained the enviable prestige he won last season in the role of Othello. He showed Samson restless under the conflict of love and duty in the first act, ardent with love for the Philistine enchantress in the second act, dejected in prison and finally heroic again through contrition and pious supplication.

It was no vulgar Delilah that Maria Gay presented. The most serious artists—the most reserved and self-respecting—have made the best success so far at the Boston Opera House. This is as it should be, otherwise opera will degenerate into a hippodrome.

It may be said that there is more charm in Madame Gay's singing than in her dancing. Thus she sang the glorious love song in the second act, "My heart opens at the sound of thy voice as the flowers open to the kisses of sunrise," eloquently and with a wealth of feeling that enriched a melody fit to grace the finest romantic opera ever written. It was sung for the most part while Delilah reclined on a grassy couch. In the old days singers would have rebelled at such realism. Nowadays, like actors, they would stand on their heads if need be.—Boston Journal, November 28, 1911.

The balance of character under the Zenatello-Gay interpretation is perfectly adjusted. Tenor and contralto take part in every scene on equal histrionic and vocal terms.

Mr. Zenatello impersonating the hero falling a prey to plotters took the full vocal stature of great dramatic tenors. He sang with even greater sonority and appeal than he has disclosed in his interpretation of Rhadames yielding to the persuasion of Aida and Amnarras.

Madame Gay sang the contralto aria in the first act with a finish of style and a breadth of tone she has seldom felt impelled to exhibit in either her Amneris or Carmen characterizations. She was extraordinarily reserved about using the aria as a medium for prima donna exhibition, too. It fell into its place in the action as naturally as it is possible for things to happen in opera. Vocal art was used to strengthen a dramatic moment, not to convince opera subscribers that they had a most worth-while contralto in their employ. Mr. Russell's artists have always regarded the play as the thing; having their work on this principle is the reason why opera seems now, even more than we all believed it in the first place, something inseparable from our complete conception of Boston as a community of the present age.

Delilah triumphant in act three reminds us of Delilah wielding blanchiments in act one. She again becomes a static figure. Action here on the part of Samson is more inward than outward, but it is of remarkable power and appeal. Mr. Zenatello impersonates the vanquished hero about to regain his strength with most convincing illusion. As tenor singer he makes rather more resort to the sobbing tones than circumstances seem to call for, but he remains to the end a vocal artist of the first order. His management of the action which leads up to his overthrow of the temple is most impressive. From first to last he is a dignified and thoroughly acceptable impersonator of a character who more perhaps than any other in opera is a common possession of humanity.—Christian Science Monitor, November 28, 1911.

MADAME GAY'S VOICE LUSCIOUS.

Madame Gay as Delilah stirred the opera from the too even tenor of its way and created interest where there would otherwise have been only deadly monotony. Her voice is even richer and more luscious in quality than last year, and is fresh and unworn by the strain of a season. There was not one note in it last evening but one would gladly have had her held just a little longer than the music allowed her to do, for it was thoroughly sweet even in its most impassioned moments. In its tender, caressing notes it had the warmth and color of the too brilliant sun and the too beautiful flowers of her own Valley of Sorek.

Madame Gay's Delilah was artistic, not overplayed and vocally was beautiful to hear. In her dancing with the scarfs before the Temple they merely became disarranged, instead of falling loosely and naturally from her; but her own beauty was quite enough to make one forget the gauzy chiffons in their disarray.

Zenatello as Samson was at his best in the music of the prison scene at Gaza. Here he was a broken man physically—he lived only in the power of his mind, and here he sang with the free, spontaneous expression of the spirit, his tragic sorrow—the sorrow that was not for himself, but for his people and his God.—Boston Traveler, November 28, 1911.

The performance was, on the whole, an excellent one. The part of Samson is not a thankful one to the ordinary tenor. There is no applause compelling aria, there is no romance for the ladies. What might be described as downright, hard, straightforward singing is required, sustained physical effort.

The virile voice of Mr. Zenatello is suited to the music and was effective, especially in the Meyerbeerish strains in the first act, and in the robust declamation of the second. The scene in the prison house gave him the chief opportunity for a display of emotion. The librettist has not provided scenes of spirited action, and a tenor must suggest the hero by his carriage and the vigor of his song. Yet in the temple scene while he is taunted, an actor of

imposing presence can impress an audience by the majesty of his silence.

Madame Gay has naturally a sonorous organ of liberal compass, and of peculiar richness in the lower register, so that there is no necessity of forcing tone and she is spared the temptation to which many mezzo sopranos succumb. In the sustained melodies she maintained what is known as "the line," and in measures that called for varied expression she colored tone with dramatic effect. Her acting was commendably free from extravagance, and her seduction scene was not so sensual as some had fondly hoped and expected.

Her impersonation was free from "Carmenisms." It was thoughtfully conceived. It was in the manner of grand opera as that term was long understood in Paris. It was neither foolishly coquettish, nor did she in her scene with Samson feign passion by wriggling and leering. Whatever Delilah may have been in private life, her impersonator gave her the bearing and the attributes of "une grande amoureuse," not of a cocotte of the Journal Amusant variety. In the temple scene, Madame Gay expressed her revengeful scorn without suggesting the virago.—Philip Hale, Boston Herald, November 28, 1911.

MR. ZENATELLO'S ROMANTIC RADAMES.

Mr. Zenatello achieved illusion as a duly romantic and duly Egyptian hero. The pale face, the loose, drooping black hair, the aquiline profile suggested a figure off the Egyptian monuments, yet this Radames escaped the angularity, the ugliness—to unaccustomed eyes—which usually clouds such effort at archaeological suggestion. Mr. Zenatello's costumes—especially the golden armor and the flowing mantle of the triumphant Radames—were of the character, of the particular scene, and yet of the world of romance in which the opera moves. His bearing, his gesture were not often merely operatic. They were free and significant; they carried their illusion of the romantic soldier hero; they were not aimed consciously at an answering audience. And the tenor sang as, at his present best, he can sing. His voice has gained much in resonance; he produced his tones freely. They were large, glowing, eloquent of the personage and the moment. It is the fashion of tenors nowadays to evoke Aida in the beautiful air at the beginning of the opera as though she were to be summoned out of remote depths, like Kundry in "Parsifal." Hardly since Jean de Reszke's time have they made the air quiet brooding over a beloved image. Mr. Zenatello followed the new and mistaken fashion with the air; but elsewhere his impersonation was true to both drama and music. He denoted movingly in his tones and in his action the excitement, the passion, the bewildered yielding of Radames to Aida in the scene by the Nile. He kept the romance, the pity, the touch of nobility in it. He struck the note of heroic romance high and to answering emotion and illusion. The spectator heard the high B flats at the end, but thought also of the soldier, tricked innocently and against his will. And in the final scene the tonal and the emotional blending of Mr. Zenatello's and Miss Destinn's voices were as thrilling of mournful ecstasy as though they were long standing partners in it.

Mr. Zenatello studies and advances; he is a better singer, a more excellent operatic actor than he was in his old Manhattan days, when some said his career was done. Rather, it has begun anew. And Madame Gay studies, too, and she had much bettered her Amneris. It is not quite the high p'aced and proud princess that has half surrendered to her passion for Radames that she may command him—as she vainly hopes—but it has a new dignity of bearing, a new air of self-absorption in the earlier scenes; while in the final encounter with Radames, the passion of the woman struggles, in her tones and action, through the reticence, the surrender of the princess of Egypt. And in the pale face, the averted, restless eyes, there was a touch of perversity that made the impersonation of our time and way with such figures of the theater. Yet this Amneris was human.—Boston Transcript, December 2, 1911.

NEW HONORS FOR MARIA GAY.

Zenatello rose splendidly to the occasion and sang with consummate finesse and feeling. Earlier in the evening he had given the soulful "Celeste Aida" with a lyric smoothness quite beyond the range of the ordinary dramatic tenor. Few tenors are equal to the demands of the role, which rivals that of Aida itself in the extreme width of its gamut of emotions. Zenatello never faltered. He was a real hero from first to last. Maria Gay won new honors by her appearance as Amneris. No one else has sung the part so well here in many a season.—Boston Journal, December 2, 1911.

Madame Gay as Amneris sang and acted with her accustomed intensity. It is one of her interesting impersonations, infused as it is with her own personality. Her voice even in the impassioned, tragic moment of the tomb, where she is compelled to hold the stage with vocal "rendings" for twenty minutes, suffered no strain nor harshness. Zenatello sang Radames with his usual earnestness and sincerity, making the role distinctive, and compassing its biggest moments. He has sung the Celeste Aida with greater vocal sweetness and tenderness at previous times, choosing to force it with a tragic grief not yet hardly justified by the progress of the opera or the music.—Boston Traveler, December 2, 1911.

Madame Gay sang in the becomingly broad manner, with dignity, with fire, with entreaty, as the occasion demanded. She played the part in a more aristocratic manner than she did last season, and acted with finesse in the scene with Aida before the return of the victor. Mr. Zenatello, as is unfortunately the habit of heroic tenors today, sang the romance "Celeste Aida" in "Ercles" vein, but as the soldier he was spirited and effective. In the grand ensemble his voice rang out like a trumpet, and in the Nile scene he was often admirable.—Boston Herald, December 2, 1911.

Mr. Zenatello, too, sang with exemplary fire and authority. Madame Gay has her own conception of the role of Amneris, and she carried it out thoroughly last night.—Boston Post, December 2, 1911.

Mr. Zenatello was in excellent voice. His portrayal of the role of Radames was finished and consistent and always interesting. Especially striking was his control of an intense mezzo voice in "Celeste Aida." His singing of this aria was a work of art. Again in the Nile scene he displayed his glorious voice with fine effect. Madame Gay's voice, of ample power, beauty and warmth, was more than equal to the task imposed upon it.—Boston Evening Record, December 2, 1911.

VIENNA

BUCHFELDGASSE 6,
VIENNA, VIII, November 7, 1911.

Music students arriving in Vienna may call upon The Musical Courier correspondent for any needful information.

The first Philharmonic concert of the season took place last Sunday, in the Grosser Musikvereinsaal. Mahler's fifth symphony and Mozart's "Jupiter" symphony were given, Felix Weingartner conducting. The orchestra and musical Vienna in general gave him a hearty welcome, and his reading of the Mahler symphony was warmly sym-



LABLACHE, LISZT, HABENECK.
(Caricature from the Paris Opera Museum.)

thetic. He will make two tours in Russia this winter, and in January goes to Boston, where he will direct three operas—"Tristan and Isolde," "Aida" and "Faust"—and two concerts. He returns in March and will devote his time to composing.

Ilona Durigo, of Budapest, and Joseph Szigeti, contralto and violinist, gave a most artistic concert this week, in which Dr. Jenő Kerntner proved himself an excellent and artistic accompanist. Fräulein Durigo sang groups of songs by Beethoven, Schubert and Liszt. All were given in a well finished manner and with excellent dramatic ability as well. Szigeti played the sonatas by Brahms and Tartini, the Bach chaconne, Schubert-Wilhelmj's "Ave Marie" and "Airs Russes" (Wieniawski) in a thoroughly



LISZT HEARING A MASS BY PALESTRINA.
(Rome, 1885.)

musicianly manner, displaying great technic and delicate feeling as well. He studied with Hubay.

On the evening of November 14 Madame Charles Cahier gave a program of Mahler songs, accompanied by Bruno Walter, the friend and disciple of the dead master. Whatever one may think of the symphonic composition of

Mahler, it would be difficult to dislike these songs, nearly all of which are very beautiful to hear, and some of which are most intimately human. Madame Cahier, whom Mahler brought to Vienna, and who studied many of the songs with the composer, is undoubtedly the Mahler interpreter par excellence. Leaving the perfection of her vocal art out of consideration, she has an understanding and appreciation of the songs which no other singer has or can have. The program comprised sixteen songs, mostly from "Des Knaben Wunderhorn." The splendid songs, "Scheiden und Meiden," "Ich ging mit Lust" and "Rheinlegendchen," were repeated at the demand of the audience. The ease with which she overcame the extreme vocal difficulties of "Wer hat dies Liedlein erdacht" was astonishing. She was in splendid voice. Praise for Bruno Walter is superfluous. It is impossible to imagine the accompaniments more artistically or sympathetically played. It was one of those rare concerts where there is in truth nothing to cavil at. At the close the artists were called out time after time, and Madame Cahier repeated two of the songs. The majority of the large audience which had packed the hall stayed until the lights were put out, clamoring for more.

Director Simons, of the Volksoper, has arranged with Battistini for four appearances of the latter as guest in "Rigoletto" and "Ernani" this month.

Charles Jiran, a former pupil of Vacla Macek, in Chicago, is here for three years' study with Prof. Otto Sevcik, of the Royal Academy.

Another American has won a year's scholarship in the Royal Conservatory here. Samuel Perlstein, pianist, of Philadelphia, is the fortunate one.

Gregor Fitelberg, director of the Warsaw Philharmonic Orchestra, introduced himself to Vienna in a concert on the 10th, when he appeared as director of the Konzertverein Orchestra. The program was as follows: Paderewski, symphony in B minor; Brahms, violin concerto; Fitelberg, "Song of the Falcon," symphonic poem after Gorki. Both the symphony and the poem were played for the first time in Vienna. As a conductor Fitelberg proved to be very fiery and energetic, and spurred his men on to splendid work, while the "Song of the Falcon" showed that he is a composer of no ordinary inspiration and workmanship. The soloist of the evening was Paul Kochanski, professor at the Warsaw Conservatory, who gave an excellent performance of the concerto. The rather weak Paderewski symphony was well played, but failed, as usual, to make much of an impression.

That holy shrine of Vienna musical life, the famous Bösendorfer Hall, is to go the way of all things earthly, and will be torn down before next season to make room for a modern business block. Since early in the seventies it has been the center of concert life here, and practically every artist of renown has been heard within its walls. Brahms for years had his regular seat there. It has all the beauty and form of the inside of a packing box painted white, but, in consequence, splendid acoustic qualities. Let us hope that its successor, even if not endowed with so many sacred memories, will be better gifted with ventilation and beauty.

Julius Bittner's opera, "Der Bergsee," recently had its first production on the stage of the Royal Opera under Bruno Walter's direction. In spite of careful preparation and a competent production, even Bittner's friends among the critics could find little to say in its favor.

Ignaz Friedman gave the following program in Bösendorfer Saal: Bach-Busoni, chaconne; Tchaikowsky, G major sonata; Chopin, nocturne, scherzo, valse and polonaise; Berezinski, prelude and fugue "Christmas in Poland"; Friedman, passacaglia (new); Albeniz, "Friaña"; Debussy, "Soirée à Granada"; Liszt, "Hexameron." His velocity is marvelous, but often attained by "blind thirds" or similar omissions. He is certainly a master in his line, but to me his effects are often bizarre and sometimes throw the entire composition out of proportion. He was enthusiastically applauded after each number and compelled to give several encores at the end.

The first popular children's concert was Saturday afternoon, and the immense saal was completely filled, mostly with children, to hear the Schubert program. Dr. Robert Hirschfeld gave an interesting lecture on Schubert and his works. A pianist played the "Soirée de Vienne," G major impromptu, and "March Militaire." Tilly Koenen, the noted Dutch contralto, sang "An die Musik," "Erk König," "Die Forelle," and as an encore "Haidenröslein." Postcards were enclosed in the programs, and the patrons were

requested to write to the manager, Hugo Knepler, as to the artists and selections they wished for the next program. These concerts really fill a long felt need in this city, as few children attend the regular evening concerts.

The second Philharmonic concert began with the Richard Wagner C major symphony, composed in 1832 and very Beethovenish in its treatment. The first movement of Liszt's symphony to Dante's "Divine Comedy" ("Inferno") was read with all the elasticity and fire that Weingartner and this supreme organization can produce so wonderfully. It was finished in almost breathless silence and then many of the audience rose to their feet and cried "Bravo." The second movement, in sharp contrast, seemed to drag and to be "matt." The angels' chorus was hidden and, instead of closing forte, as is the customary finale,



THE HOUSE IN WHICH SCHUBERT WAS BORN.
The bust over the door fell down last winter and was carted away with the street rubbish.

ended in a soft diminuendo that was very effective. George Valkner, Hoforganist, and the women's chorus of the Singverein of the Gesellschaft der Musikfreunde, assisted.

Calla della Vrancea, of Bucharest, Roumania, and a graduate of the Paris Conservatory, played the Beethoven G major, the Schumann and the Saint-Saëns concertos with the Tonkünstler Orchestra under Director Oscar Nedbal in the Grosser Musikvereinsaal. The house was well filled with an audience which showed its appreciation of her musical talent and temperament and especial enjoyment of the Saint-Saëns concerto, to which she was compelled to add an encore.

Hans Ebell recently gave a concert in Aussig, Bohemia, of which the critics speak in the warmest terms, praising his musicianship, broad interpretation and fine execution. He will give two concerts in Berlin in the Beethoven Saal and another with orchestra in the Grosser Musikvereinsaal here in January.

The Philharmonic Orchestra will give a series of concerts next summer, under Felix Weingartner, in commemoration of the fiftieth year of its organization. The Grosser Musikvereinsaal has been engaged and the Männergesang



MOZART'S MONUMENT IN THE CENTRALFRIEDHOF.
His body lies unknown among the paupers' graves. Beethoven's tomb is at the left.

Verein and the Vienna Singverein both have promised their assistance. These concerts (as well as the beautiful and historical city of Vienna) doubtless will be great attractions to many tourists and students.

Anna and Nora Moran, of Uniontown, Pa., are here for two years' study of languages. Miss Nora will study also piano under Madame Malwine Bree and Professor Leschetizky.

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BOSTON

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BOSTON, Mass., December 2, 1911.

An entire Wagner program, with Madame Schumann-Heink as soloist, was the musical treat offered the public at the Pension Fund concert of the Boston Symphony Orchestra, on Sunday evening, November 26. With such an artist as Madame Schumann-Heink as the attraction it would be natural to expect a large and enthusiastic audience, but on this occasion the vast crowd of people and intense enthusiasm far exceeded all expectations, the great singer being recalled again and again after her truly superb rendering of Wagner's music, and finally she was presented with a huge laurel wreath which fairly eclipsed the genial artist as she bore it off the stage.

The opening concert of the series given by the New York Symphony Society at Orange, N. J., will enlist the services of Felix Fox, Boston's well known pianist, as soloist in the Liszt E flat concerto.

One of the most interested and enthusiastic spectators at the opening night of the opera was Alice Nielsen, who, as guest of Mrs. John L. Gardner, came to Boston especially for the first performance.

Vladimir de Pachmann gave his third piano recital at Jordan Hall, December 2, playing the following program of Chopin works: Polonaise, op. 44, F sharp minor; etude, op. 25, No. 5, E minor; etude, op. 25, No. 4, A minor; nocturne, op. 37, No. 1, G minor; sonata, op. 58, B minor; prelude, op. 28, No. 19; prelude, op. 28, No. 20; mazurka, op. 50, No. 2, A flat major; waltz, op. 64, No. 2, C sharp minor; fourth scherzo, op. 54, E major. With Mr. de Pachmann's reputation as an interpreter of Chopin it is needless to go into analytical criticism on this occasion, particularly as there can be no criticism, but only the most extravagant praise for his wonderful conceptions as well as his marvelous pianistic art.

A song recital by F. Morse Wemple, of the New England Conservatory faculty, assisted by Alfred de Voto, accompanist, was the ninth in the series given under the auspices of the Conservatory, at Jordan Hall, December 6.

The Theodore Thomas Orchestra, of Chicago, Frederick Stock, conductor, with Albert Spalding, violinist, as soloist, will give a concert at Symphony Hall, December 12, when all patrons of the Boston Symphony Orchestra as well as music lovers in general will undoubtedly turn out in full force, to hear another orchestral organization in their city.

With many engagements booked as far ahead as April 19, Katherine Hunt, the artistic young singer of children's songs, is being kept very busy with concerts, both public and private. Recent appearances of Miss Hunt at a large subscription musicale in Arlington, Mass., and at a recital in Dorchester, Mass., called forth much praise from all those present for a delightful rendering of a charming program of songs.

A new opera school for students wishing to fit themselves for the operatic profession has been opened by the

New England Conservatory, with Arnoldo Conti and Ramon Blanchart, of the Boston Opera Company, as directors. This school will teach dramatic action, physical development, plastique, gesture, pantomime and stage dancing in addition to the study of roles and ensemble. Arrangements have been made with Director Russell whereby regular members of the Boston Opera Company will assume those roles necessary to complete the rehearsal of the various scenes. All applicants for admission to the school will be required to pass a careful examination as to their general musical ability as well as their vocal fitness before being allowed to enter.

A very successful concert was that given by Edith Bullard, soprano, and Willard Bowdoin, tenor, of Rogers Memorial Church, Fair Haven, their voices blending particularly well in the duets. Miss Bullard also appeared shortly after this at a private musicale in Boston, where she was most warmly received.

For her first Boston recital to be given at Jordan Hall, December 13, Kathleen Parlow announces the following program: "Devil's Trill" sonata, Tartini; concerto, B minor, Saint-Saëns; chaconne (unaccompanied), Bach; "Caprice Viennois," Kreisler; two Hungarian dances, Nos 20 and 21, Brahms-Joachim.

Estelle Pinckney Clough, artist pupil of Madame Petersen, of Worcester, who gave a delightful program of songs in that city November 3, revealing a well trained voice of beautiful quality, sang at Norwich, Conn., November 30, and at Springfield, Mass., December 5, meeting with most gratifying success at both places.

A private recital by the Holland Trio, presenting a program of classical music, was given at Taylor's Music House, Springfield, Mass., and proved, according to reports, a most enjoyable artistic treat. This trio, composed of three musicians from The Hague, is at present filling an engagement at the Hotel Kimball, in Springfield.

The annual Elks memorial services, held the first Sunday in December all over the country, will take place at the Boston Theater, December 3. The musical part of the program, under the able direction of Frank O. Nash, who has had this in charge for many years, will be particularly fine and will enlist the services of the following singers from the Boston Opera House: Elvira Leveroni, Evelyn Scotney and Giuseppe Gaudenzi, in addition to a large male chorus trained by Mr. Nash.

The eighth rehearsal and concert of the Boston Symphony Orchestra, December 1 and 2, brought Kathleen Parlow as soloist in Bruch's "Scotch" fantasia and a first performance of Elgar's second symphony. It was indeed a pleasure to hear Miss Parlow again after a year's absence, and at this second hearing the impression of her absolute mastery of her instrument and artistic surety was only deepened. Possessing a warm, rich, sonorous tone of masculine virility and power, Miss Parlow yet preserves intact its perfect purity of intonation and evenness. Technical difficulties are as nothing to this gifted young violinist, while the care and thoughtfulness of her interpretations place her at once in the forefront among the greatest artists now before the public. Miss Parlow's playing came as a particularly welcome relief after the ponderousness and "much ado about nothing" of the Elgar symphony, which, after a first hearing, certainly did not impress favorably.

BLANCHE FREEDMAN.

Alice Nielsen and George Proctor in Joint Recital.

Following her recent brilliant success in the concert field, Alice Nielsen, at the behest of her many Boston friends, has decided to give a joint recital with George Proctor, the well known pianist, at Fenway Court, Mrs. John L. Gardner's palace in Boston, on Thursday afternoon, December 14. Edward Lankow will be the assisting soloist in the following well selected program:

Ombra mai fu, from Xerxes.....Handel
An die Musik.....Schubert
Edward Lankow.
Gavotte.....Bach
Barcarolle.....Rubinstein
Toccata.....Schumann
George Proctor.
Voi che sapete.....Mozart
Fileuse from Gwendoline.....Emmanuel
Mandoline.....Claude Debussy
L'Heure Exquise.....R. Hahn
Alice Nielsen.
Si mes vers.....Hahn
Slumber Boat.....Gaynor
Edward Lankow.
Serenade dans Grenade.....Debussy
Rigaudon.....MacDowell
Waltz in F, from Marionettes.....Tschernbatheff
George Proctor.
Aria, Il Segreto di Susanna.....Wolf-Ferrari
Aria, Sacrifice.....Converse
Sweetheart, Thy Lips Are Touched with Flame.....Chadwick
Down in the Forest.....Landon Ronald
Alice Nielsen.
Mr. André-Caplet has consented to accompany Miss Nielsen in the first group of songs and Wallace Goodrich in the second.

Hess Praised by St. Paul Critic.

Frances Boardman, the music critic of the St. Paul Pioneer Press, wrote as follows on the occasion of Ludwig Hess' appearance with the St. Paul Symphony Orchestra:

Ludwig Hess, the German tenor, who was soloist of the evening, demonstrated the distinctive difference between German vocal art and that of most other nationalities. There is nothing of "bel canto" about his work. Like his fellow artists in Germany, he has been taught that interpretation must take precedence over mere vocal beauty, and so it may have been that there were some who felt disappointment at the absence of anything like sensational vocal accomplishment, but those who looked deeper must have found intense satisfaction in his performance. This is not to say that Mr. Hess is not the possessor of a fine voice; it has both sweetness and depth and its low and middle registers are especially pleasing. His first number with the orchestra was the narrative from "Lohengrin," a very difficult one in which to make his debut, but he accomplished it with real skill. This he followed with Hugo Wolf's "Der Rattenfänger," most dramatic and interesting but slightly marred by overloudness in the orchestral accompaniment.

With the piano Mr. Hess sang Schubert's "Erlkönig." His tempo in this song is a little faster than that customarily heard, but the performance was a remarkable one in dramatic power and artistic finish. This was followed by the Schumann setting of "Du Bist Wie Eine Blume," a song of exquisite tenderness, which the singer interpreted so beautifully that he was obliged to repeat it.

"Der Hidalgo," by the same composer, came next, and the audience demanded encores so persistently that the singer returned with two old English songs, "Cato's Advice" and "When the Bloom Is on the Rye," which were among the best of the evening's offerings. —St. Paul Pioneer Press, November 29, 1911.

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RUSSIAN SYMPHONY'S CONCERTS.

To put it briefly, the second symphony of Rachmaninoff is a fine example of too much of a good thing. A sad-faced man at the second subscription concert of the Russian Symphony Society last Saturday evening, December 2, said that "they should cut one-third of Rachmaninoff."

It is true that there is no fixed limit of time for a symphony. If Beethoven takes an hour and a quarter for his ninth symphony, why may not another composer do likewise? The answer, of course, is that the length of a symphony should bear some relation to the size of the composer's thoughts. An epic of Homeric length should be filled with Homeric ideas. Even a delightful lyric like Shelley's "Skylark" would be intolerable if spun out to the length of "Paradise Lost." And there is no doubt but that Rachmaninoff has tortured his ideas on the great Procrustean bed of symphonic form till he twisted them to the standard dimensions. His workmanship, however, is excellent. The three groups of the orchestra,—strings, wood, brass,—are combined as three distinct choirs, each one of which has something to say in its own appropriate idiom. His brass does not merely fill in and add accents. This manner of writing requires a consummate mastery of the technic of counterpoint and it at once gives the stamp of the master musician to the workmanship. And Rachmaninoff does not make much noise. The antiphonal conversations between the different groups, and the various instruments of those groups, would be utterly lost in the sonority of the full orchestra. Like Wagner, he uses the full power of the orchestra with sobriety. In this respect he is a wholesome model to set before those rapturous composers who smear the pages of their andante religiosos and their cradle songs with their Götterdämmerung climaxes.

Modest Altschuler, the conductor, is rightly named, in so far as the modesty is concerned. Never once during the performance was he seen to turn to the audience and raise up his mellifluous voice to expound the meaning of the music, after the kindergarten manner of some of our local orator-conductors. Alas! He must be a ninety-nine per center!

Boris Hambourg began Tchaikowsky's "Rococo" variations for cello solo somewhat nervously but with perfect ease and artistic repose. He had not played many measures before his hearers heard why the reputation of this young cellist is so solidly established, and by the time the final flourishes were over the audience found that on this occasion they had not had enough of a good thing. Boris thereupon gave a very fine exhibition of his endurance as a pedestrian. His walking tour from the artist's room to the stage for an indefinite number of times was impressive, but the applause of the audience finally triumphed. Even the women rose to a man and demanded the encore, which the gallant cellist gave. While he played Cæsar Cui's "Cantabile" the imagination flitted back to Cremona amid the sunny hills of Italy and saw old Cappa laying aside the finished instrument in 1696, and heard him muse—"I have hidden the secret of music in thee. Go forth into the great world. After many days, when I am returned to dust, thou shalt give thy secret to the artist who is worthy of thy tone." Boris has the secret.

It would be doing Rosa Olitzka an injustice to say that she afforded vocal relief. That classical phrase, however appropriate it may be for much of the singing that is sandwiched between symphonies at orchestral concerts, is inadequate to describe the pleasure Rosa Olitzka gave her audience. It may truly be said that this concert began with orchestral numbers and ended with a vocal recital, during which the singer had the sympathy of the audience more than the opening symphony of Rachmaninoff had.

The complete program follows:

Symphony No. 2, E minor.....	Rachmaninoff
Theme and variations, Rococo.....	Tchaikowsky
Enchanted Lake.....	Liadow
Es blinkt der Thau.....	Rubinstein
Nur wer die Sehnsucht Kennt.....	Tchaikowsky
Russian folk song.....	Rachmaninoff
Spring Floods.....	Rachmaninoff
Trepak (Russian Dance).....	Rubinstein

Sunday afternoon, December 3, the same orchestra presented a Wagner program at Carnegie Hall, assisted again by Rosa Olitzka and by Karl Klein, the young American violinist who was recently appointed concertmaster of the orchestra.

While it would be an exaggeration to aver that Modest Altschuler is an authoritative Wagnerian conductor, he must be commended for the arrangement of the program. Instead of putting the heaviest numbers at the end of the program, as is often the case when the musical directors adhere to the chronological plan, the Russian Symphony conductor gave some of the larger works in the first part of the concert. The order of the program follows:

Overture, Tannhäuser.....	Madame Olitzka.
Adriano aria from Rienzi.....	

Prelude and Liebestod, from Tristan and Isolde.
Träume (with orchestral accompaniment).

Madame Olitzka.

Ride of the Valkyries, from Walküre.

Prelude to Lohengrin.

Waldweben, from Siegfried.

Prize Song, from Meistersinger.

Karl Klein.

Prelude to Die Meistersinger.

Madame Olitzka proved herself a well-equipped Wagnerian interpreter; she sang the beautiful Adriano air with breadth and feeling and was even more successful in "Träume." The singer's legato and breath control have improved immensely and this improvement, united with a powerful voice of excellent quality, afforded real pleasure to the critical. The audience compelled a repetition of the song.

Karl Klein played the familiar "Prize Song" with a tone of rare sweetness and gratifying purity of intonation, and this number, too, had to be repeated before the audience ceased its demonstrations.

The Wagner craze never was more rampant than it is today; the audience of last Sunday afternoon could hardly have been more enthusiastic.

Margaret Lloyd Sanger, Pianist and Teacher.

Margaret Lloyd Sanger, young artist pupil of Rudolph Ganz, was first sent abroad for a thorough course of preparation in the different schools of Germany. There she became a proficient linguist and partook of the keen intel-



MARGARET LLOYD SANGER.
Young artist-pupil of Rudolph Ganz.

lectual atmosphere surrounding these different schools. Later, however, her music instead of being, as was first intended, merely one of the factors in the general scheme of education, became the great absorbing idea of her life. With the end in view, therefore, of preparing herself for teaching and public work in her chosen profession, Miss Sanger began the serious study of the piano under Carl Heinrich Doering, and continued it at the Dresden Royal Conservatory with Walter Bachmann; following that up with two years of study under Rudolph Ganz in Berlin.

While Miss Sanger was thus carefully preparing herself pianistically, the theoretical side of her work was by no means neglected. In pursuance, therefore, of an all round musical education, the young pianist studied harmony with Johannes Schreyer and Heinrich Moren, of Dresden, and continued later with Paul Bekker, of Berlin, while Mr. Lange-Froberg, violinist of the Dresden Royal Orchestra, took her ensemble work under his own special guidance.

Thus well equipped, Miss Sanger has not only appeared with great success in recital and ensemble concerts in Europe, but is already launching forth as a teacher and pianist of sterling merit and brilliant attainments at her studio, 129 East Seventy-sixth street, New York, and in recital appearances in Boston.

Dimitrieff Wins Ovation.

Nina Dimitrieff, the Russian soprano, endeared herself to Pittsburghers because she sang on the street for the benefit of the tuberculosis hospital, resulting in a sale of 30,000 Red Cross seals in two hours, breaking the record and creating a general furore on the street in the busiest section of Pittsburgh, surrounded by mounted policemen. It was the day of her appearance as soloist with the Cincinnati Symphony Orchestra. At the concert the boxes

were filled with parties of social prominence, who gave the singer an ovation.

The papers said:

Madame Dimitrieff's vocal equipment is a most complete one, consisting of a beautiful voice of great power and rare beauty, which she uses artistically and with discretion and judgment. After her group the audience was most insistent in its demand for an encore, to which the soloist graciously responded, playing her own accompaniments in a manner to put to shame many pianists. —Pittsburgh Dispatch, December 1, 1911.

Numerous and hearty calls for encores greeted Madame Dimitrieff, who sang charmingly. —Pittsburgh Leader, December 1, 1911.

At the first of a series of four concerts announced by the Cincinnati Orchestra, Nina Dimitrieff, the Russian prima donna, appeared as soloist. Her voice is a high soprano of lyrical quality, and in the upper register is clear and pleasing. —Pittsburgh Gazette Times, December 1, 1911.

Kathleen Parlow Amazes Bostonians.

Kathleen Parlow has once more amazed the culture of Boston as the following press comments testify:

Miss Parlow was most welcome, even in Bruch's Scotch fantasia. She played with even a riper and more mature mastery than last year in the superb virility of her style, her brilliant bravura and ravishing cantilena, in the thoughtfulness and dignity of her interpretation of music that is often inherently cheap, and in the ease with which she tossed off technical difficulties. —Boston Globe.

And Kathleen Parlow made a sweeping success of the work. We have recently eulogized the work of this excellent artist. Suffice it to say that she rose to her own high level on this occasion. She has a most sympathetic tone. Her intonation is always pure even in the highest positions. Her harmonies are brilliant. Her free bowing results in a breadth of tone, especially on the G string, that is noble.

She was recalled several times. The finale of this work was the most Gaelic part of the proceedings, for Bruch serves up "Scots wha hae," half a dozen different keys, complete and in slices, cold and hot, and with sauce piquante. When the Scots could bleed no more Bruch lets go of the melody and the work comes to a military end. —Boston Daily Advertiser.

In this shop worn fantasia she displayed brilliant technic, including her remarkably rapid and even trill, and the species of emotional quality that suited the sentiment of the airs in the first and third movements. Her performance of the more robust passages was virile. The accompaniment was not worthy of the reputation of the orchestra, and at times one or two of the wind instrument players were sadly at sea. —Boston Herald.

Miss Parlow gave an astonishing performance. Last year she played the Tchaikowsky concerto, vigorously enough, but her performance yesterday was even superior to that of last season, in its sureness and brilliancy, in the superb, virile quality of the tone, on whatever string, in whatever register, the purity of intonation, even in the most difficult passages of double-stopping, the complete technical adequacy, whether of the left hand or the bow arm.

Miss Parlow played with a mastery and fire almost masculine, and her tone seemed to color itself in accordance with the mood and the inflection of the passage. It was as warm, as big, as sonorous, as a cello, or it was crisp and brilliant, like the trumpets in the orchestra, or it had the beauty and the coldness of a flute. It is seldom that a slender violin appears such an equal to the resounding orchestra, but Bruch's admirable orchestration and the vitality of Miss Parlow's tone combined to achieve this effect. No wonder that the audience was enthusiastic. Miss Parlow was recalled again and again. —Boston Post.

The last time she was here she played the big Tchaikowsky concerto in D major. This time she has chosen Bruch's "Fantasia on Scottish Folk-Melodies." Zimbalist played the same piece at his recital two weeks ago and made it seem strangely uninteresting. Yesterday, with Miss Parlow's lively spirit and the orchestra's brilliant support, the none too familiar work seemed well worth an occasional revival. There is a little of everything in it—technical intricacy, sentimental simplicity, orchestral solidity. It is not a big work at that, but Miss Parlow and the orchestra managed to extract many appealing qualities. Besides a spirit that showed a racial sympathy for the subject, Miss Parlow again revealed her command of beautiful tone and extraordinary technic. The audience recalled her again and again at the end of the number. —Boston Journal.

She, like Mr. Zimbalist, is a pupil of the Russian, Auer, and she gave new occasion to admire the distinctive qualities of his teaching—the evenness of technic and the feeling for beautiful and poised tone that he imparts. Like Mr. Zimbalist, Miss Parlow is equal mistress of her bow and her fingers and no more expert in any one intricacy of the technic of the violin than in another. She may not quite match the youth in his harmonies or in the singing quality of her tone; but in a general flawlessness, ease and sureness of technical accomplishment, she falls little below him. Out of Auer's studio have come in her and in Mr. Zimbalist poised and perfected violinists—and in what youth! And their perfection has not dried them. For he has cultivated in Miss Parlow feeling for beauty of tone, alertness to each shading and accent that she may give it, and a sense of the peculiar quality of tone, the particular music may require.

Quite as though she were a man and a mature virtuoso, Miss Parlow so made her way through the music. The breadth and warmth of her tone gave it substance; her incisive rhythms kept it in motion; her playing flowered time and again into little dexterous ornaments like her trills. She gave hearty pleasure, she did all that the music asked, yet she has yet to play here in Boston a concerto that will measure her finer powers. Last spring Tchaikowsky's was alien to them; yesterday Bruch's was beneath them. —Boston Evening Transcript.

A series of organ recitals will be given in the chapel of German Wallace College, Boreo, Ohio, by Albert Rieman-schneider, beginning December 17. The programs will include Widor's eighth organ symphony and works by Batiste, Salome, Wagner and Bach. The Choral Union of this college, assisted by Ethel Mattison, Mr. Rieman-schneider, Grace Balmer and Lila Wernicke, gave a Schubert program, Tuesday evening, November 28.

ST. LOUIS

St. Louis, Mo., November 28, 1911.

Fannie Bloomfield Zeisler, who appeared in the Odeon on the evening of November 22 under the auspices of the St. Louis Musical Club, held her audience spellbound by her matchless playing. Despite the weather, which was such as to make people want to stay indoors, a good sized audience attended the concert, and everyone felt amply repaid. The program opened with Beethoven's sonata, op. 3, followed by works of Brahms, Chopin, Schumann, Scott, Hadley, Chevillard, Pugno, Schloer, finally reaching the grand climax in Liszt's twelfth rhapsodie. As an encore Madame Zeisler gave Liszt's "Liebestraum," which, as her other numbers, was played in a wonderful, impressive manner.

At this week's pair of symphony concerts Arthur Friedheim, the Liszt interpreter, was substituted as soloist in place of Albert Spalding. He played the Liszt concerto, No. 2, in A major, and as an encore Liszt's sixth rhapsodie. Though the work of the orchestra in the concerto was not good Mr. Friedheim made a fine impression. In the other numbers on the program the orchestra appeared to better advantage. The selections were of the modern school—Grieg, Sibelius and Dvorak. Dvorak's "Carneval" overture and Sibelius' symphony No. 1, E minor, were both well performed, making the concert, as a whole, very pleasing.

It was with great pleasure that St. Louis musicians and music lovers looked forward to the first concert of the Apollo Club, but a far greater pleasure was realized when, on the evening of November 21, this concert took place. The audience which filled the Odeon to its doors was very enthusiastic, as it might well have been, for not only did the club do excellent work, but there were also two renowned soloists. These were Katherine Parlow, violinist, and Florence Hinkle, soprano. Miss Parlow

played two groups, ranging from the simple melodies to the larger numbers, and she made a splendid impression in St. Louis, where, on this occasion, she was heard for the first time. When Miss Hinkle had finished her beautiful numbers there was no one in the audience who could have guessed that she was attended by two physicians during the entire evening, for an extreme cold, so splendid was her tone production. Miss Hinkle sang an aria and a group of songs, both excellently done, especially the latter. The club itself sang five numbers, the two most to be remembered being "King Death" and "When I Know What You Know." There are many fine voices in the chorus, which, as a whole, shows a steady, continual improvement. Charles Galloway, who directs this splendid organization, is deserving of hearty congratulation for the excellent work he accomplishes with the club, and furthermore for the beautiful accompaniments he gave the soloists.

Ellis Levy, who recently won success in recital, is preparing to play at a concert in Indianapolis, where he will be the soloist of one of the three concerts given by a prominent organization there.

The operas to be sung here during the three night engagement of the Philadelphia-Chicago Opera Company: Friday evening, February 2, Massenet's "Thais" will be sung, with Mary Garden, Hector Dufranne and other prominent singers. Saturday afternoon a double bill will be presented, "Haensel and Gretel," in English, and "The Secret of Suzanne." Those of note to be heard on this afternoon are: Mario Sammarco, Caroline White and Francesco Daddi. The other two operas to be heard Saturday and Monday evenings, February 3 and 4, are "Tristan und Isolde" and "Carmen." In the former will be heard either Fremstad or Gadske, together with Eleanora de Cisneros or Gerville-Reache, Dalmore, William Wade

Hinshaw and others. Mary Garden will sing Carmen, others in the cast being Hector Dufranne, Dalmore or Bassi, Alice Zeppilli and Francesco Daddi.

The Sunday "Pop" concert of the St. Louis Symphony Orchestra was very successful this week. John Barnes Wells, tenor, was the soloist. He sang five songs, showing to advantage his sweet voice. The orchestra's best number was the overture "Phedre" of Massenet.

The first concert of the Liederkranz Club took place Saturday evening, November 25. Four notable soloists were presented, including Beatrice Van Doon, soprano, Elizabeth Hammond, cellist, both of Chicago; John Rohan, bass, and H. Saylor, clarinetist, both of St. Louis. Other music was furnished by the club's male and female choruses. The concert, under the direction of Richard Stempf, was considered both musically and socially, a great success.

There is in St. Louis a young girl, who, though as yet quite unknown, possesses a remarkable voice. She is Irene Booth, a recent arrival in the city. Miss Booth is but seventeen years of age, and has never had vocal training, but her voice covers a range of two and a half octaves without a break, is remarkably flexible, and has a deep, rich, sympathetic ring. She has been heard frequently in amateur affairs at Soldau High School, of which she is a pupil, but it was not until last Wednesday evening, when she sang in an entertainment at St. Mark's Hall, that she made her real debut. On this occasion she made a splendid impression with her charming stage presence and her beautiful voice, and those who heard her feel sure that she will some day be among the foremost of American singers.

An amateur entertainment, which could hardly be called amateur, so excellent were the participants, was given under the direction of Robert N. Buttenuth, on the evening of November 22, at St. Mark's Hall. Many excellent voices were heard, as well as clever dialogue and splendid orchestral work. Those taking part were: Robert Rice, Edna Shrader, Adeline and Beatrice Bacigulapo, Charles Morris, Ray Goldberg, Irene Booth, Kathryn Walsch; Robert Leacock, Ada Buttenuth, Edna Roeder, Louis Howland, and Jack Keely. Buttenuth and Edwin Booth, who assisted the performers, deserve great credit, as well as do the members of the company, for giving the audience such a delightful evening.

The second Kunkel concert took place at the Wednesday Club Auditorium, Monday evening, November 20. Mr. Kunkel was assisted by Ernest Kroeger and Laura Anderson.

At the Soldau High School last Thursday evening a presentation of "The Mikado," by the Chaminade and Glee Clubs, delighted a large audience. The full opera was given, and very successfully, considering the difficulty of the undertaking. The Misses Willie Nixon, Thelma Hayman and Esther Peabody, as the "three little maids," were very proficient, as was Fannie Block, who played Katisha. Sam Doty's Koko, Fairfax Spencer's Pish Tush, Dwight Hoover's Mikado, and Clyde Jamison's Nanki-Pooh were all very acceptable, but the honors of the evening fell to James Porteus, whose Pooh-Bah was of almost professional caliber. The High School Orchestra, directed by M. Teresa Finn, furnished the music. Miss Finn also rehearsed the opera, and deserves special credit for the success of the production. ROSE GOLDSMITH.

Spalding with Theodore Thomas Orchestra.

Albert Spalding has fully recovered from his recent illness and has left for Chicago, where he is to appear as soloist with the Theodore Thomas Orchestra on the afternoon of December 8 and the evening of December 9. Mr. Spalding will return East with the orchestra and will be the soloist in Philadelphia December 11; Boston, December 12; New York, at Carnegie Hall, Wednesday afternoon, December 13, and at the Academy of Music in Brooklyn on the evening of December 13. On this tour Mr. Spalding will play Elgar's violin concerto for the first time, with the exception of Brooklyn, where he plays the Saint-Saens concerto, No. 3, B minor. The selection of Mr. Spalding as soloist with the Theodore Thomas Orchestra on its first Eastern tour in thirteen years is one more just recognition of the American violinist's genius.

Dolce Grossmayer, one of the successful music teachers of Denver, Col., presented her talented pupil, Mamie Rolinsky, in a piano recital some weeks ago. The program included Beethoven's sonata, op. 27, No. 2, and numbers by Chopin, Mendelssohn, Moszkowski, Henis and Liszt. Sunday, November 26, Miss Grossmayer gave a musicale at which a varied program was offered by ten pupils.



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Bell Interviews Harold Bauer.

"Bauer is a chap of contradiction," remarks Archie Bell in the course of an interesting interview in the Cleveland Leader, with Harold Bauer, the pianist. "He lives in the maelstrom of Parisian musical activities and I supposed had probably been stung by the bug of modernism that hails Max Reger as the greatest of the great at the present moment."

"Constipated music," was his comment concerning Reger's output. Of Debussy he had pleasanter things to say. "A marvel, one of the wonders of our time," he commented. "We have been 500 years getting to Debussy. He has discovered new things for us, which composers who come after him cannot afford to overlook."

"Would you prefer to appear in recital or playing a mighty concerto as tonight with an orchestra?" I inquired.

"That is best answered by telling you what happened to me a few weeks back at Florence. I was making a tour of Italy and just before I went to the concert hall at Florence the manager told me that he had a particular request to make. There was a certain woman friend of his, he said, a woman of nervous temperament who did not care to sit in the audience and yet who very much desired to hear my recital. Would I permit her to sit in a little alcove facing the piano, just off the stage? I agreed and after the recital began I realized that it was Eleanora Duse, the famous Italian tragedienne. She sat there rapt with attention and seemed to enjoy every note to the end of the program. As I left the stage she threw up her arms with a meaning gesture, and exclaimed, "Oh, happy, happy man!" I asked her just what she meant and she explained that because I was a pianist it was possible for me to do something that she had hoped all her life to do—to act alone. With others on the stage she was unable to be just herself, to do just the things that she wanted to do; and the requirements of the drama were such that she was permitted only short intervals upon the stage alone; I prefer the recital."

MUSIC IN MEMPHIS.

MEMPHIS, TENN., November 25, 1911.

Through interest awakened by his harp playing during the recent Tri-State Fair, Angelo Cortese has been engaged to appear in several prominent towns in Mississippi and Alabama and is at present filling an engagement in Atlanta, Ga.

Mrs. Tindall, of Los Angeles, Cal., advance agent for Henry W. Savage's production of "The Girl of the Golden West," arrived in the city today. Much interest is manifested in the coming of this opera to Memphis on December 20.

Professor Wallerstein, the newly appointed director of the Memphis Symphony Orchestra, with Mrs. Mitchell, of Tupelo, Miss., who is State chairman of Mississippi patrons, was tendered a delightful informal reception at the home of Augusta Semmes, manager, Sunday evening. Many members of the Orchestra Association with the retiring conductor, Jacob Bloom, and wife, were present, and interesting and delightful plans were informally discussed for the future welfare of the orchestra. Professor Wallerstein left Tuesday for a few weeks in Minneapolis, where he has been prominently identified with music for the past several years. He announced that he will return and begin rehearsals for the opening concert of the season about December 1. A brilliant program has been arranged, fifty members of the orchestra have been engaged and public interest is keen.

Mrs. E. T. Tobey, manager of the Amateur Music Club, announces that the annual "Dolly's Musicales" and recital will be given on the afternoon of December 2 in Music Hall of the Woman's Building. Many dolls have been contributed to compete for prizes and after the latter are awarded these dolls will be given to the poor children of the city with the compliments of the Amateur Music Club.

NOLA NANCE OLIVER.

Boston Symphony New York Programs.

The Boston Symphony Orchestra will give its December concerts in New York Thursday evening and Saturday afternoon of this week. Kathleen Parlow is to be the soloist for both events. The programs follow:

THURSDAY EVENING, DECEMBER 7.

Overture, Lodoiska.....Cherubini
Symphony in E minor.....Brahms
Violin concerto in B minor.....Saint-Saëns

Overture-fantasia, Romeo and Juliet.....Tchaikovsky

SATURDAY AFTERNOON, DECEMBER 9.

Symphonic suite, Scheherazade.....Rimsky-Korsakoff
Scotch Fantasia (for violin and orchestra).....Bruch

Academic Festival Overture.....Brahms

Schussler Engaged at Elberfeld Opera.

Oscar Saenger has received word from Dr. Hugh Schussler that the latter is engaged as basso at the Elberfeld Opera, Germany. This is the fourth artist from the

Saenger studios to be engaged at this opera house, the third being Sibyl Conklin, contralto. The first two were Sara Anderson and Baernstein-Regneas, who sang there several years ago when they first went to Germany.

Zerola Wins Triumph in Marseilles.

MARSEILLES, FRANCE, November 9, 1911.

Nicola Zerola, the tenor who was introduced to American audiences by Oscar Hammerstein, and whose magni-



ZEROLA AS RAOUL IN "HUGUENOTS."

ficent voice has won so many successes in New York, Chicago, Philadelphia and Baltimore, made his debut at the Opera last night in Verdi's "La Forza del Destino." After the romanza, "O tu che in seno agli angeli," Zerola was the recipient of a warm ovation, and the applause was so deafening and insistent that he had to give the number twice. The press unanimously acknowledges that Mr. Zerola's is the most beautiful sample of dramatic voice that has been heard in Marseilles in many years, and that France has heard nothing of the kind since the time of the Italian Tamagno and the French Duc. There is a great desire to hear Mr. Zerola as Pollione in "Norma" and in "Aida," as it is asserted that his Radames has created a sensation wherever he has sung it.

Within the next fortnight Zerola will appear in Lyons, Rouen and Brussels, and during the month of December he will tour Germany under the management of Keinzler & De Luca, of Berlin. The famous tenor will appear in Hamburg, Bremen, Berlin and Frankfurt in Verdi's "Otello." The other members of the cast will sing their roles in German, and Mr. Zerola will sing the title role of Verdi's masterpiece in Italian, an arrangement seldom made on the German stage, and only in connection with exceptional artists.

The Berlin agents who made a special trip to Milan to hear Zerola were surprised at the bell-like tones of the great tenor, and immediately brought the negotiation to a conclusion. Upon their return to Berlin, they said that they believe that Zerola's appearances in Germany in "Otello" will create a sensation and will constitute one of the most important events of the musical season.

Alice Preston with Russian Symphony.

Alice Preston, soprano, will appear with the Russian Symphony Orchestra at Carnegie Hall, New York, on December 14. The other soloist will be Efrem Zimbalist, the celebrated violinist. Miss Preston will also sing at Cooper Union on December 31.

Mother—What do you think you will make out of my daughter's talent?

Professor (absentmindedly)—About half a guinea a lesson, if the piano holds out.—Tit-Bits.

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GREATER NEW YORK

NEW YORK, December 4, 1911.

The first private concert of the Manuscript Society, at the National Arts Club, November 27, was devoted to songs and piano pieces by the American women composers, Margaret Ruthven Lang (Boston), the guest of honor; Lola Carrier Worrell (Denver), and Gertrude Sans Souci (New York). Miss Lang was gracefully introduced by President Arens. Her songs made definite impression by reason of their unusual melodic and harmonic makeup; Mrs. Worrell's songs were spontaneous in melody, the texts admirably enunciated by Delia Donald Ayer; Mrs. Sans Souci's songs pleased because they have heart interest, sung by Carl Morris with utmost expression. Edith Watkins Griswold, soprano, sang the Lang songs, for high voice, "Day Is Gone," vibrant with feeling; she has a brilliant voice, full of color. Adah Hussey sang the songs for low voice, the pathos and depth of the organ taking hold instantly. Mrs. Worrell played two piano pieces showing a serious mood and bountiful melodic outline. Following the concert, numbers of the listeners were personally introduced to the guest of honor, who won hearts by her simplicity and sincerity. At the January concert it is expected that works by John Adams Hugo (Bridgeport), Harriet Ware (New York), Anna Connable Meeks (Boston), and others, will be produced. There was large attendance, close attention and genuine interest in the women composers, who personally played their own accompaniments.

Henrietta A. Cammeyer gave a piano recital, University Heights, November 27, playing the following interesting program:

Carnival ScenesSchutt
Prelude.
Caprice.

NocturneGrieg
PreludeChopin
BalladeChopin
WaltzChopin
IntermezzoBrahms
Deux ArabesquesDebussy
TraumereiStrauss
Marche MignonnePoldini
Nocturne for left handScriabine
EtudeLeschetizky

Miss Cammeyer plays with emotional warmth combined with intellectual clearness; the result is most enjoyable. On this evening her playing was marked by exceptional grace and temperament, bringing her enthusiastic applause.

The Century Theater Club had an exceptionally interesting musical program, November 24, in charge of Emma A. Dahlmann, chairman. Artists obtained by her included Estelle Burns-Roure, soprano; Lloyd Willey, baritone; Mrs. Gottschalk-Bryant and S. A. Baldwin, pianists. Mr. Willey is a soloist at St. John's Cathedral, and made a hit with his singing of the "Pagliacci" prologue.

At Henrietta Speke-Seeley's November studio "At Home," Metropolitan Opera House, Cecilia Gaines Holland was guest of honor. There was a large gathering of literary and musical folk, and an informal musical program was given by Isabel Hauser and Florence H. Pratt, concert pianists, and Charles Bassett, operatic tenor. Mrs. Seeley sang some of the lyrics from a new opera, the book by Mrs. Holland, the music by John W. Worth. Mrs. Seeley's friends and pupils enjoyed the affair greatly, remaining to the last moment.

The Hawn Alumni Association was formed last May, composed of pupils of Henry Gaines Hawn, the well known dramatic reader, author and teacher of New York and Brooklyn. Its aims are to encourage the study of oral English and expression; to promote a spirit of good fellowship among the students; and to give recitals and plays at definite times. The committee nominated the following: Honorary president, Henry Gaines Hawn; president, Dr. Edward H. Webb; first vice-president, Ruth Helen Davis; second vice-president, Hon. Marshall Van Winkle; third vice-president, Mrs. Henry Henderson; secretary, Charlotte H. Crawford; corresponding secretary, Samuel B. Ballard; treasurer, Paul M. Entenmann.

Pupils of Wittek, Stojowski and Von Ende gave a concert at Grace M. E. Church, December 2, a good sized audience hearing the Von Ende Violin Choir, twenty-two players; Samuel Olstein, Harold Micklin, solo violinists; Mary E. Ellor, Otilie Schillig, sopranos; Aida Dolinsky, Maximilian Kotlarsky, pianists; Edith Evans, accompanist. All the soloists did well, the violin choir making special effect by their playing of Reissiger's overture, "The Mill," Nicolai's overture, "Merry Wives," and Weber's "Jubel" overture; responding to Conductor Von Ende's baton, the audience rose at the close, when the strains of

"America" are heard. The choir played at the Sunday evening service also, attracting many listeners.

Giulia Strakosch, the American operatic prima donna, who has been singing in France, Belgium and elsewhere during the past year, has concluded a five weeks' course with Hattie Clapper Morris, preparing for "Carmen" and other roles to be sung in Europe. She is now on her way and is sure to bring credit to the schooling she has enjoyed.

Lazar S. Samoiloff's artist-pupil, Mrs. H. Billwiller, has just returned from her annual European trip; she sang in Hamburg, Munich and Zurich, beside singing for some of the best known musicians in Europe, receiving many words of praise. Madame Sembrich gave her her photograph, saying her singing gave much pleasure. As Mr. Samoiloff is Mrs. Billwiller's only teacher, he is proud of this. Another pupil, Miss Kramer, sang with great success in "La Boheme," "Tosca," etc., in Milan; she expects to return to America soon. December 9 Mr. Samoiloff will give another musicale at his Carnegie Hall studio.

Clara Radley sang at a recent meeting of the Franco-American Society, and all who heard her were much pleased. The young artist's only vocal teacher has been Helen Augusta Hayes, although she has studied sight singing with Dr. Edouard Blitz. Miss Hayes has a handsome new studio at 64 East Thirty-fourth street, where her pupils unite in recitals the second Tuesday of every month. She has published a pamphlet concerning her vocal method which is an unusual piece of literature, showing the experienced teacher and thinker.

The Musicians' Club had the last dinner before occupying the newly fitted quarters, 62 West Forty-fifth street (between Fifth and Sixth avenues), at a French restaurant, and many people prominent in musical and managerial circles were present, some 150 in all. December 18 is the date set for the formal opening of the club headquarters, some 500 persons having already become charter members. Hans Kronold, cellist and composer, is chairman of the membership committee; address 1185 Lexington avenue.

Some three weeks ago there was rumor that Madame Cappiani, the former New York vocal teacher, now living alternately in Italy and on her villa in Rodi-Fiesso, Switzerland, had died. Communicating with her daughter, Mrs. Mildmay, the following reply was received:

MILAN, November 19, 1911.

DEAR MR. RIESBERG: I am happy to inform you that the rumor you refer to is absolutely without foundation. Madame Cappiani is living at Nice (Pension Anglaise, Promenade des Anglais). She came from there to pay us a short visit last week, left us Thursday to see the Exposition at Turin, and has since returned to Nice. Her health, I am glad to say, is as good as ever. Thanking you for your friendly concern, and with best regards I remain,

Yours sincerely,
E. MILDMAV.

H. Bracken Dye gave an organ recital November 28 at St. Paul's Chapel, Columbia University, the program made up of works by Batiste, Sturges, Saint-Saëns, Elgar, Wolstenholme, Hollins, Clark, Liebich, Wely and Faulkes.

Lola Carrier Worrell was at home Sunday, 4 to 6 o'clock, at The Sherwood, 58 West Fifty-seventh street, and many persons prominent in musical circles called to pay their respects to the talented Denver composer. Tuesday, December 5, the MacDowell Club opened its rooms at 108 West Fifty-fifth street to her.

Kate S. Chittenden, dean, and the faculty of the American Institute of Applied Music, issued cards to meet Harold Bauer, December 1, large numbers of people calling to meet the distinguished guest.

Arthur S. Hyde, organist and choirmaster of St. Bartholomew's Church, presented Bach's "God Is Our Hope," December 3; next Sunday Bach's "Shepherd of Israel" is to be sung; December 17, Gounod's "Gallia"; December 24 carols of the sixteenth and seventeenth centuries, and December 31 excerpts from Bach's "Christmas" oratorio. All these at 4 p. m.

Edward Manning's new manuscript trio for piano, violin and cello, op. 11, was performed December 2 at the Music School Settlement on East Third street, by the composer, violin; Angela Diller, piano, and Lief Rosanoff, cello.

U. S. Kerr a Magnetic Singer.

U. S. Kerr is like Caesar—he comes and conquers. On his recital tours, which cover a large part of the States, he never fails to win his audiences, because he possesses not only a voice of splendid quality, but a magnetic personality that grips the heart of the song as well as the heart of the hearer. He is more than a singer; he is an interpreter, the living embodiment of the composer's ideas. His programs are fashioned with a skill that bespeaks the artist who knows what to present and, almost intuitively, what each individual audience would most prefer to hear. An intimate knowledge of tonal color and nuance, a marvelous versatility that enables him to meet almost every demand, and a sympathetic manner which at once puts him in rapport with his auditors, results in creating an atmosphere that insures success from every point of view.

Mr. Kerr is conversant with the several tongues necessary for the proper delivery of the standard songs and arias, and, in addition, sings on occasion some of the songs of Norway in the original, which adds much to the variety of his programs. At present he is contemplating enlarging his repertory with a number of new French songs by Debussy, Duparc, Huc and others who are now so much in vogue, so as to be able to introduce them in many cities where they are as yet novelties. As he is a great admirer of the French school, he will, possibly, give several French programs, and that he will render them in a distinguished manner goes without saying.

Mr. Kerr has a large following and an announced recital by him is invariably the signal for an advanced sale of goodly proportions.

The Binghamton (N. Y.) Press said of a recent recital:

U. S. Kerr sang his way into the hearts of a large and select audience of music lovers last night. He possesses a remarkable voice of exceptional timbre. His phrasing was an artistic triumph, while his coloring and facile interpretation of many difficult classics brought forth round after round of enthusiastic applause. He possesses what the French so aptly describe as a "voix sympathétique," and this quality was brought out strongly in his rendition of Beethoven's sublime hymn, "Die Ehre Gottes."

That he also possesses an exceptional versatility was illustrated by the selection of his program. The numbers embraced almost every school of musical composition. "The Evening Star," from Wagner's "Tannhäuser," was probably his best number. His rendition of this beautiful romanza places him upon a plane with the great Bispham as a Wagnerian interpreter.

From a technical viewpoint his rendition of Handel's "Furi bono Spira il vento," which he sang in Italian, and Korling's "Kamrat," which he sang in Norwegian, were the two best vehicles for showing his remarkable control, and by way of further illustrating his unique versatility he also sang a rollicking ballad by German, entitled "Rolling Down to Rio."

More than passing mention should be made of the artistic work of Arthur Depew, the accompanist. He is a master at the piano and furnished a set of beautiful frames for Kerr's vocal pictures. His arpeggio phrasing was well-nigh perfect and his colorature was a work of art.

Stojowski at Indianapolis.

The Indianapolis papers were loud in their praise of Sigismund Stojowski's playing at the Musikverein concert on November 20, to which fact the subjoined notices testify:

Sigismund Stojowski, the famous Liszt interpreter, enthused the audience to boisterous demonstrations by his playing, and he would have had to remain at the piano for hours if he had responded to all requests for encores. In his Liszt piano composition of symphonic character one detects sounds of cymbals and flutes and of the fine filigree work of the harp.—Indianapolis Telegraph and Tribune, November 21, 1911.

In Mr. Stojowski the Musikverein was fortunate to have a real Liszt pianist, for while he played with great brilliancy and a remarkable technique, he never pounded, as so many do who attempt the intricacies and pyrotechnics of this composer. He gave Liszt's first concerto with the orchestra. The work is interesting throughout and the fresh, clean tones, the masterly scales and the crystalline trills gave pure enjoyment, while the expression was full and true. The orchestra gave a very good support. Three times the pianist was obliged to come back to acknowledge the applause.

Later the pianist gave a group, the etude in F minor, a value in promptu in A flat major, and, last, the well-known "Rhapsodie Hongroise" No. 2. They were gorgeous in their variety and richness, the scale work and trills again holding the hearers with their beauty. An ovation followed, and there was no cessation of the hand clapping until the pianist offered still another Liszt composition, the "Walderauschen."

Mr. Stojowski is such a magnificent interpreter of Liszt he made one wish to hear him in the works of other composers. He is dramatic without too much force and he is poetic without undue sentiment—a thoroughly satisfying pianist.—Indianapolis News, November 21, 1911.

Gisela Weber Trio Program.

The Gisela Weber Trio, founded by Madame Holmes-Thomas, will give its first concert of a series in the Hotel Astor, New York, Friday evening, December 8. The trio comprises: Gisela Weber, violinist; Leo Schulz, cellist, and Cecile Behrens, pianist. Madame Weber has just returned from a tour in the South, where she had great success.

The program for Friday night follows:

Trio, op. 49, D minor.....Mendelssohn
Sonata, violin and piano.....Cesar Frank
Trio, Walzer Maerchen, op. 51.....Edward Schutt

BROOKLYN

BROOKLYN, December 4, 1911.

A program consisting of compositions by Russians was promised for the second concert of the season by the New York Symphony Orchestra in the series planned for young people, under the auspices of the Brooklyn Institute. The concert took place in the opera house of the Academy of Music on Saturday afternoon of last week, and was devoted to a single Russian composer—Tchaikowsky. The music for the day included the fifth symphony and excerpts from the opera "Eugene Onegin." Walter Damrosch, the conductor of the orchestra, prefaced the performances of the music with some tedious explanations. He declared that the fifth symphony of Tchaikowsky was his ("Damrosch's") favorite of the symphonic works by the greatest of Russian composers. The conductor of these concerts promised the subscribers that next season for the Russian program he would present a Rachmaninoff program. Rachmaninoff, he declared, was the "greatest of living Russian composers, and Tchaikowsky's legitimate successor." As pronounced by Mr. Damrosch the name Rachmaninoff seemed twice as long as it is. Then the lecturer-conductor alarmed the knowing by stating that among the works he would most likely introduce next year in Brooklyn on the Russian day for young people was Rachmaninoff's E minor symphony, which the New York Symphony Orchestra played for the first time in America at the Century Theater, and which proved one of the longest and most trying works. The editor-in-chief of THE MUSICAL COURIER himself attended that concert, and some idea of the "juvenile" characteristics of the composition may be gleaned from reading Mr. Blumenberg's impressions: "The first movement meant to me the groans and sighs of the thousands of wounded and dying Jewish women and children massacred during a Russian pogrom. The allegro was the marching to a meeting of the corrupt officials and bureaucrats after having collected the million roubles paid by the government for a fictitious carload of food sent to the army, which they were to divide. The adagio was the lament of those not in the ring, and the allegro was the rush with which the unfortunates were driven to Siberia regardless of innocence. In the adagio the vision of Tolstoy appeared, but it had no effect upon those who were not in the graft." Last Saturday Mr. Damrosch said that this symphony of Rachmaninoff "created a sensation." This is news, indeed. If any one should happen to be sufficiently interested to know just how that symphony and its performance impressed the musical reviewers for the New York daily papers, let them read over the files of the papers of Monday, November 13. Tchaikowsky's fifth symphony was played with the slips and blurred rhythms usual to the New York symphony. The brass instruments were more stressful and turbulent than some of those played in out-of-door bands. The auditorium of the Brooklyn Academy of Music is not large, and therefore even the forte passages require judicious treatment. The pleasure of the afternoon was afforded by the numbers from Tchaikowsky's most popular opera (most popular in Russia, of course), "Eugene Onegin," in the presentation of which Florence Hinkle and John Barnes Wells, two excellent American singers, assisted. Miss Hinkle appeared in the "Letter Scene" from the first act, and her clear, musical soprano and winsome style did justice to the charming music. Mr. Wells sang the air of "Monsieur Triquet," in the second act, and the tenor entered fully into the unctious spirit of the role. Monsieur Triquet is supposed to be one of those elegant Frenchmen engaged by prosperous Russian families for the purpose of teaching their sons and daughters deportment and the social graces. The recitative to the air of Triquet was delivered in English with a pronounced French accent, while the air itself was sung in French. The air is designed to be a gallant tribute to the belle of the ball. Miss Hinkle sang the "Letter" song in English, and the diction of both singers in the English and French was delightful. In this "Letter Scene" the unsophisticated heroine writes a long epistle to the man she loves, frankly confessing her passion. It is a lovely opera, and if we are to have any more Tchaikowsky operas at our Metropolitan Opera House, let requests be sent in to the directors that "Eugene Onegin" be given. "Pique Dame" was produced year before last with only indifferent success, if any success at all. The concert last Saturday afternoon closed with the spirited waltz from the third act of "Eugene Onegin," which has become more or less familiar in this country by the transcriptions for piano played by Fannie Bloomfield Zeisler and other artists.

Harold Bauer was the soloist and feature of the second concert of the season by the New York Philharmonic Orchestra in the Academy of Music on Sunday afternoon of

this week. For this occasion Conductor Josef Stransky chose the following varied program:

Symphonic poem, Vysehrad.....Smetana
Piano concerto, A minor, op. 54.....Schumann
Scherzo, Midsummer Night's Dream.....Mendelssohn
Symphony, op. 26, Rustic Wedding.....Goldmark

A good sized audience assembled to greet the Philharmonic body of players, Conductor Stransky and Mr. Bauer, who has, judging by his superb performance with orchestra, gained even more virtuosity since last heard in Greater New York two seasons ago. To hear Harold Bauer interpret Schumann is to listen to a rare exponent of that composer's literature for piano; indeed, it can be said that Mr. Bauer has penetrated so deeply and thoroughly into the Schumann style that he is in reality practically a specialist in that school. And this does not infer that he is not a master in any field in which he elects to roam as artist and interpreter. Harold Bauer is a very big pianist, and it was a veritable joy to behold his impressive figure at the piano on the stage of the opera house of the Brooklyn Academy of Music on Sunday afternoon. Absolutely devoid of mannerism, this virtuoso entered heart and soul into the lovely Schumann piano concerto, which was given a reading such as only a Bauer can deliver, and the enthusiastic audience, liberally sprinkled with critical pianists, rose to the soloist in grateful appreciation expressed in outbursts of hearty applause at the close of each movement. At the conclusion of the concerto Mr. Bauer received an ovation and was obliged to return several times to the stage in acknowledgment of the plaudits from audience and members of the orchestra. It was a magnificent Schumann performance, and Mr. Bauer will long linger in the memory of the delighted Brooklynites who were privileged to sit under the magic spell of his musicianship on this memorable occasion. In future, pianists who choose to be heard in the Schumann piano concerto within the walls of the Brooklyn Academy must bear in mind the fact that Harold Bauer has set the standard, and what a lofty standard it is! Mr. Bauer, you are more than thrice welcome in Brooklyn, and may you favor us here again. The orchestral selections were fairly well done, although in all truth it must be admitted that a proper brilliancy is lacking and the different sections are not, as a rule, responsive to the conductor's beat to a degree that represents a welding of the forces into a perfect ensemble. The brass choir is inclined to be blatant, especially as regards the trumpets in accented and forte passages. Mr. Stransky and his men were not always precisely together in the "Rustic Wedding" symphony, which is more in the nature of an orchestral suite than a symphony. The next Philharmonic concert in Brooklyn will be given in the Academy of Music on Sunday afternoon, January 28, with Frances Alda as soloist. The program will be as follows: Symphony C minor, Haydn; Vocal aria by Madame Alda; Overture, "Lenore," No. 3, Beethoven; Vocal aria, Madame Alda; Symphony No. 5 "From the New World," Dvorak.

Last evening (Tuesday, December 5) the Tonkunstler Society observed the anniversary of Mozart's death by presenting the following program of this immortal composer's works at Memorial Hall:

Quintet for clarinet, two violins, viola and violoncello.
(A major, Koehler Catalogue 581.)
Gustave Langenus (clarinet), Henry Schradieck (violin),
David H. Schmidt, Jr. (violin), Carl H. Tollefsen (viola),
Gustav O. Hornberger (violoncello).
Sonata for piano and violin.
(D major, Koehler Catalogue 306.)
Augusta Schnabel-Tollefsen (piano), Carl H. Tollefsen (violin).
Aria from Il Re Pastore, for soprano, with violin obligato and piano accompaniment.
Madame Benjamin Chase, Carl H. Tollefsen (violin),
Augusta Schnabel-Tollefsen (piano).
Quintet for two violins, two violas and violoncello.
(G minor, Koehler Catalogue 516.)
Henry Schradieck (violin), David H. Schmidt, Jr. (violin),
Carl H. Tollefsen (viola), Henry Mollenhauer (viola),
and Gustav O. Hornberger (violoncello).

Mozart died in Vienna December 5, 1791; he was born in Salzburg January 27, 1756.

Ernesto Consolo, whose gifts and individuality as a pianist have earned for him a unique niche in the musical world, appeared with Kneisel's Quartet on Thanksgiving Eve in the Academy of Music. The pianist distinguished himself by his warm tone and finished musicianship in the performance of the Brahms quartet in A major (op. 26) for piano, violin, viola and cello. New Yorkers will have other opportunities of hearing Mr. Consolo, an artist of high rank, in recital this season; he will also be heard as soloist and later on is to join Kathleen Parlow, the great violinist, in a series of chamber

concerts at the Hotel Astor, Manhattan. Besides the Brahms number at the concert last week, Kneisel's Quartet played quartets by Kopplow and Haydn.

With Kathleen Parlow as soloist, the Boston Symphony Orchestra will give the following program at the Brooklyn Academy of Music, Friday evening, December 8:

Symphonic suite, Scheherazade (after The Thousand Nights and a Night), op. 35.....Rimsky-Korsakoff
Fantasia on Scottish folk melodies for violin and orchestra.....Bruch
Prelude to The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé).....Debussy
Overture to the opera Oberon.....Weber

Sunday afternoon, December 17, a complimentary concert will be given at the Brooklyn Academy of Music for Dr. John W. Schildge, a member of the Brooklyn Arion Society, who has been in failing health. Dr. Schildge has taken part in many performances with the Arion. Years ago he possessed a fine baritone voice and with it combined some talent in acting. The many friends of the Doctor and some singers he knew well before they became celebrated have united in arousing public interest. Mesdames Rappold and Mattfeld, of the Metropolitan Opera Company, will both sing at the concert. Arthur Hochman, pianist; Maurice Kaufman, violinist; Hans Kronold, cellist; the Manhattan Quartet, and Otto A. Graff, accompanist, are also to appear in a brilliant program. The committee for the concert includes Max C. Budell, president; Charles Froeb, vice president; John H. Scheidt, treasurer; Arthur Claassen, musical director; Richard F. Schmidt, secretary.

Albert Spalding will be the soloist with the Theodore Thomas Orchestra in Brooklyn Wednesday evening, December 13. The program includes the overture to "Der Freischütz" (Weber), Beethoven's fifth symphony, the Saint-Saëns violin concerto in B minor, the andante from Liszt's "Faust" symphony and the finale from "Das Rheingold" (Wagner).

The Brooklyn Saengerbund concert, given at the Majestic Theater on Sunday night, will be reviewed in THE MUSICAL COURIER next week. Reinald Werrenrath was the principal soloist of the evening.

Meyer-Ten Broeck Recital.

At Handicraft Guild Hall, Minneapolis, a large audience enthusiastically applauded the excellent violin playing of Otto Meyer, and Mary Ten Broeck, pianist, in their recent recital. The Minneapolis press paid them the following tribute:

The program covered a wide range, including compositions of the early seventeenth century, as well as a fantasia by Wieniawski, played by Mr. Meyer with much fire, bravura and technical skill. Many numbers were new to Minneapolis concert goers, however archaic they might have been. The historical interest, however, was not greater than the excellent quality of the playing. Mr. Meyer's tone is round and possesses beauty, though it cannot be said to be large. He was at his best in the playing of delicate phrases as in the Tenaglia aria and the Fibich poem. It is not quite plain why Mr. Meyer played the beautiful "Chanson Louis XIII" and the "Pavane con sordini." The unhampered tone of the violin in all its purity should not be smothered with a mute in solo work. At least the number rather lost than gained because of its use.—Minneapolis Journal.

The recital marked the opening of the violin season in Minneapolis, and was one of the most intimately enjoyable events of its kind in the recent musical history of the city. There was a flavor of "chamber music" in the occasion, emphasized perhaps by the fact that it took place in the hall where our delightful, but apparently vanished, string quartets formerly held their concerts.

The first half of the program consisted of music of the sixteenth, seventeenth and early eighteenth centuries. These compositions all were played with appreciation of their archaic value and atmosphere, which is an achievement for a violinist so markedly temperamental and poetic in his interpretations as Otto Meyer. In the more modern and free compositions of the latter part of the program he loosed the bounds of formality and played with much fire, feeling, eloquence and tonal beauty. Of course, his technical accomplishments are well known to be more than adequate to the most severe demands made upon them.

His sister is a charming pianist, capable on the technical side and endowed with much womanly temperament and magnetism. Her work was of a quality to arouse regret that she does not belong to the local colony of musicians.—Minneapolis Morning Tribune.

Saslavsky Quartet at Newport.

The Saslavsky Quartet, under the management of Mrs. Paul Sutorius, played the following program before the Newport (R. I.) Philharmonic Society, and scored a great success:

Quartet for piano, violin, viola and violoncello in B flat major, op. 41.....Saint-Saëns
Sonata for violin and piano in G minor, op. 13.....Grieg
Etude, op. 25, No. 7.....Chopin
Chants Russes.....Lalo
Violoncello solos by Mr. Kefer.
Trio for piano, violin and violoncello in A minor, op. 55.....Tchaikowsky

PHILADELPHIA

PHILADELPHIA, Pa., December 1, 1911.

The Philadelphia Orchestra gave its eighth pair of concerts in the Academy of Music on the afternoon of Friday, December 1, and Saturday evening, December 2, Carl Pohlig, conductor; Gertrude Rennyson, soprano, and John F. Braun, tenor, soloists. The program follows:

Bacchanale, Der Venusberg, from Tannhäuser.
Dich! theure Halle, from Tannhäuser.
Elsa's Dream, from Lohengrin.
Gertrude Rennyson.
Wotan's Farewell and Fire Music, from Die Walküre.
Duet, Siegmund and Sieglinde, from Act 1, Die Walküre.
Gertrude Rennyson and John F. Braun.
Ride of the Valkyries, from Die Walküre.

The Wagner programs which Mr. Pohlig has arranged in the past have demonstrated his gift in this special line and their success has resulted in requests being made Mr. Pohlig and the orchestra management that there be revealed a wide range of Wagnerian music during the present season, since not only are the Wagner numbers popular in themselves, but Mr. Pohlig's interpretation of the music of the different dramas is viewed as specially illuminating. His long familiarity with Wagner traditions, through his acquaintance with Liszt and the Wagner circle at Bayreuth, including Wagner himself, his services during the Bayreuth festivals, and his work as an opera conductor in Stuttgart and elsewhere, have given the leader unusual insight into the effects demanded in the rendering of any of Wagner's works. Not only that, but Mr. Pohlig realizes that there is a certain special concert

treatment for the Wagner music which differs considerably from what may be done during performances of the operas. The reading of the entire performance was spirited and gave the large audience unbounded delight. Miss Rennyson has a big voice and distinguished herself as an artist for America as well as Philadelphia to be proud of. Mr. Braun, so well and favorably known, is always welcome.

The Metropolitan Opera Company gave "Madama Butterfly" at the Metropolitan Opera House on Tuesday evening, November 28. The seating capacity of the house again was tested. The cast included Geraldine Farrar, Fornia, Mapleson, Martin and Scott, Toscanini conducted. The next opera to be presented by this company is "Parsifal," on Tuesday, December 5.

The Philadelphia Orchestra gave its second popular concert of the season in the Academy of Music Wednesday evening, November 28; Carl Pohlig, conductor; Charles E. Knauss, pianist, and Herman Sandby, cellist, soloists. This particularly popular program included Weber's "Oberon" overture and the "Pizzicato" from Delibes' "Sylvia." Mr. Knauss is well known throughout Pennsylvania and has many friends in Philadelphia. His playing of the Liszt "Hungarian Fantasia" with the orchestra was notable for style and facility. Mr. Sandby's selections

were as interesting as they were pleasing, because the settings of the old Danish song, "Roselli," and the "Spinning Song," Popper, were his own.

Mrs. James Anders gave a musicale at her residence in Walnut street to introduce Mlle. Lindsay, of the Grand Opera, Paris. Mlle. Lindsay gave a very interesting program comprising selections from "Thais," "Manon" and "Louise," and songs of Paladilhe, Debussy, Fauré, Franz and Pergolesi, which charmed and frequently electrified a large and critical audience of well known society and musical people of Philadelphia. The "Gavotte" from "Manon" was particularly effective and brought forth prolonged applause. As an encore the artist sang a Scotch ballad, accompanying herself in a captivating manner. Aside from Mlle. Lindsay's unusually clear, powerful and sympathetic voice she possesses remarkable command of French, German and Italian, thus enabling her to bring out the finesse, depth and charm of each one of these languages. Mlle. Lindsay will remain in America the whole winter, devoting her time to concert singing. She is also about to open a "course" for the special study of French songs and operas. Those wishing to take part in these classes can apply to Mlle. Lindsay, 1605 Walnut street, where all information will be given concerning this new enterprise.

Kneisel's Quartet gave their second concert of the series of five for the benefit of the Settlement Music School, in Witherspoon Hall, Monday evening, November 27. The program consisted of quartets by Haydn, Kopylow and Beethoven.

The Philharmonic Orchestra of New York gave a concert in the Academy of Music, Wednesday afternoon, November 20, under Josef Stransky, conductor. Lillian Nordica was the soloist. Though the house was only fairly well filled, the audience did not lack in enthusiasm. The concert was unusually interesting, first, because it was Mr. Stransky's first appearance here; second, because Madame Nordica is always an attraction, and lastly, against all symphony program traditions, the symphony was placed at the end of the program, which in this case seem to emphasize the impression of a good orchestral performance. Madame Nordica had the warmest kind of a reception, but declined to respond to her several encores. Mr. Simmons' piano accompaniment in the "Erl King" was thrilling.

The Matinee Musical Club of Philadelphia gave its first charter luncheon on Tuesday, November 28, in its club-rooms, 1418 Walnut street. There was an attendance of 130 club members, and between the luncheon and musical program Mrs. F. W. Abbott unveiled the charter. After being accepted by the president, Mrs. C. C. Collins, in behalf of the club, the guests of honor—Miss Lowry, president of the New Century Club; Mrs. J. Clarence Lee, president of the Browning Society; Mrs. L. P. Snowdon Mitchell, president of the Plastic Club, and others made brief addresses, expressing good wishes for the club. Miss Fricke composed a song of welcome, and other club members contributed to a musical program. The occasion was a brilliant one in the history of the club.

Edwin Evans, the well known baritone, will give his seventh Philadelphia song recital in Griffith Hall tonight (Friday evening, December 1), Stanley Addicks, accompanist. The program is exceedingly interesting, and a notable feature is the large number of songs which appear for the first time in this city. Mr. Evans has a voice unusual in sympathetic quality and he sings in artistic style and finish.

The board of governors of the People's Choral Union has engaged Adele Bowne, soprano; Mrs. Russell King Miller, contralto; John F. Braun, tenor, and Thomas

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Daniels, bass, for the performance of "Elijah" at the Academy of Music in January. The results being attained by this organization are clear demonstrations of the advantage of the new sight singing methods.

The faculty of the Philadelphia Musical Academy announces an interesting concert for December 7. The program follows:

- Duo, Sonata for piano and violin, G minor.....Grieg
Messrs. D. Hendrick Ezerman and Paul Meyer.
Vocal, Aria (from Herodiade).....Massenet
Marie Zeckwer Holt.
Piano solo, Paraphrase on the Merry Pranks of Till Eulenspiegel, op. 26 (after Richard Strauss).....C. W. Zeckwer
Camille W. Zeckwer.
Violin solo, Concerto No. 22, A minor.....G. B. Viotti (1752-1824)
Paul Meyer.
Piano, Ballade for piano and orchestra.....C. K. Bawden
Messrs. Clarence K. Bawden and Wassili Leps.
Vocal—
If Only Thou Art True.....Klein
Love Hath Wings.....Rogers
Marie Zeckwer Holt.
Duo—Galop de Concert.....Liszt
Messrs. Walter Golz and Joseph Clarge.

The Musical Art Club and Manuscript Society have issued invitations to the members and the ladies of their families to a reception and musicale in the Musical Art Club rooms, on Wednesday evening, December 6.

Lucius Pole, violinist and member of the Philadelphia Orchestra and the Hahn Quartet, played at the last concert of the Matinee Musical Club. His selections were "Sourvenir" of Haydn, by Leonard, and "Romance," by Drla. Mr. Pole is one of Philadelphia's best violinists, and his appearance on a program is always an assurance of pleasure.

Edna Harwood Baugher gave at her song recital in Griffith Hall on Tuesday evening, November 28, a program excellent in style and quality. Nicholas Douthy was the assisting artist. Despite very bad weather there was a large audience in attendance.

Mortimer Wilson, a well known teacher of theory and composition, will give a concert in the Bellevue-Stratford Hotel on Tuesday afternoon, December 5. The program is made up entirely of Mr. Wilson's compositions for piano, violin and cello. Clarence Bawden, pianist; Charlton Lewis Murphy, violinist, and Herman Sandby, cellist, will play the selections.

Karl Schneider will give another song recital in Witherspoon Hall on Friday evening, December 8. The program will be devoted to songs by Hugo Wolf.

Leona Clarkson-Grugan, pianist and teacher, has recently come to Philadelphia and located her studio at 1726 Chestnut street. Mrs. Grugan was assistant to Madame Carreno for six years, and has had opportunities that will place her among Philadelphia's best musicians.

JENNIE LAMSON.

The contralto, Olga de la Bruyere, of Genoa, gave a recital of seventeen selections at Leipsic recently, including the "Dove sei" from Handel's "Rodelinda," an arietta and "Divinites du Styx" by Gluck, four lieder by Brahms, five old French chansons, Othmar Schoeck's "Schilfried" and "Ruhetal," Konrad Ramrath's "Entbietung" and "Meine Seele," and Charles Rene's "La fiancée." The artist has an exceptionally valuable voice, which is under so excellent usage as to gain continually in volume and warmth, both in the potency of the highest and lowest tones as well. She is fully musical and is still coming into her temperamental intensity. A few seasons more may find her in the very first rank of lieder and oratorio contraltos.

Egani's Success in Dublin.



TOMASSO EGANI.

Tomasso Egani, pupil of M. Elfert Florio, of New York, has been meeting with success with the London Italian Opera Company, now on tour.

In Dublin recently the press said:

The part of Canio was filled by Tomasso Egani. He received a most hearty welcome and his representation was followed with much interest. He possesses a fine tenor voice, extensive range and admirable quality, thoroughly trained and capable of the interpretation of the most difficult music. To these advantages he adds a fine manly presence and a thorough artistic instinct, which enables him to

throw fervor into his work. His interpretation of Leoncavallo's music was intensely dramatic and he won enthusiastic applause and frequent recalls.—Freeman's Journal.

This production was looked forward to with no little interest inasmuch as Tomasso Egani was to take the part of Canio. Dublin has no reason to be ashamed of the new Italian tenor, very much the reverse, he was loudly and deservedly applauded.—Evening Herald.

The performance of "Pagliacci" introduced us to the tenor, Tomasso Egani. He sang decidedly well, and it was a very interesting and also a highly meritorious performance.—The Irish Times.

Claude Cunningham in Brooklyn.

Concerning the work of Claude Cunningham, the American baritone, in joint recital with Madame Rider-Kelsey, the Brooklyn Eagle recently had the following to say:

The Mozart and Beethoven numbers were given with reverent refinement and consummate interpretation; the "summers" romantic Paladine number with sensitive tenderness and the Cornelius "Liebesprobe" with fine reserve and observation of the melodic line. Mr. Cunningham's rich voice and finished art were also notably evident.

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ST. PAUL

ST. PAUL, Minn., December 2, 1911.

The symphony played by the St. Paul Symphony Orchestra at the third evening concert, Tuesday, the Mendelssohn No. 4 "Italian," was played for the first time by this orchestra and performed capably, yet it was about a work of lesser magnitude than the greatest interest centered, viz., the Debussy nocturnes, I, "Nuages," II, "Fetes," which were placed in the middle of the program. If one wished, one could lose the taste of them in that which came after, or could hold fast to the memory of that which came before if they were not agreeable. To those to whom they were agreeable it was a source of much satisfaction that Mr. Rothwell offered St. Paul an opportunity of hearing the Corot-like tone pictures of this modern of moderns. Remarkable and unusual in their orchestration, the interpretation and performance of them was excellent. Ludwig Hess, the tenor, whose coming had been awaited with high anticipations, was warmly received. Having sung "Lohengrin's Narrative" and a group of songs, comprising "Erlkoenig" (Schubert), "Du bist wie eine Blume" and "Der Hidalgo" (Schumann), he generously gave three encores, besides repeating the "Du bist wie eine Blume," which lovely song probably has never before been so artistically sung in St. Paul. Mrs. C. D. Robinson supplied very good piano accompaniments. The "Hungarian March" from Berlioz's "Damnation of Faust" closed the concert.

The first of a series of chamber music recitals was given Saturday afternoon at Pioneer Hall by a string quartet, composed of musicians from the St. Paul Symphony Orchestra. The members of the quartet are Christian Timmer, Karl Grossman, Abe Pepinsky and Richard Wagner. The program was as follows: String quartet, G major, No. 1, Mozart; string quartet, G major, op. 18, No. 2, Beethoven; string quartet, D major, No. 60, Haydn.

The first Young People's Concert by the St. Paul Symphony Orchestra, on Wednesday afternoon, was a great success. The next of the series will occur December 12.

Some anxiety is felt over the securing of a guarantee for the season of grand opera, which was scheduled for January. The Chicago Grand Opera Company refuses to come without the guarantee, and it is said that if the

sum is not secured in St. Paul the opera will go to Minneapolis.

The program for the popular concert of the St. Paul Symphony Orchestra last Sunday included a composition of Wallingford Riegger, cellist of the orchestra; overture to "The Beggarman," which was conducted by the composer; "Les Preludes" (Liszt), "Funeral March of a Marionette" (Gounod), "Ballet Egyptien" (Luigini), nocturne from "A Midsummer Night's Dream" (Mendelssohn), "Under the Lindens" from "Scenes Alsaciennes" (Massenet), with cello solo by Richard Wagner and clarinet solo by Clarence Warmelin; "At the Carnival" (Heuberger).

Rumors have for some time been circling about the effect that the St. Paul Symphony Orchestra will be merged into the Minneapolis Orchestra, or that it will be disbanded. It seems hardly likely that the people of St. Paul will allow either of these to become more than rumors. Much interest and enthusiasm have been aroused by the plan and its happy working out at the first of the series of educational concerts for young people. A recent out of town trip was declared to have been a fine success, towns where the orchestra appeared last year are requesting return engagements, and everything seems to point to the continued and even greater success of the organization rather than to its dissolution.

MARY ALLEN.

Cecil Fanning Captures the West.

The present Western tour of Cecil Fanning has been a triumph all along the line. Denver gave him an ovation on November 28. He was made to sing seven encores and recalled fifteen times. Messrs. Fanning and Turpin left for New York the following morning, but on the way must stop at Auburn and Rome, N. Y., reaching New York December 6.

The press commented on the recital thus:

Cecil Fanning, who appeared as the soloist at the Apollo Club concert last night, is an American who can sing German ballads as if to the manner born. In lieder he triumphed. While he has not the impassioned manner and mobile features of the great and impelling Wullner, his baritone voice is more resilient; and it has youth on its side.

Mr. Fanning grew in favor as the night wore on, and at the close

he had won his way into the hearts of the audience, which he deserved to do, because of his intelligence and fine singing voice. Not a little praise is due to his accompanist, H. B. Turpin, a scholarly musician and discriminating pianist, who introduced an innovation that should be followed by others, an introduction to the rarer portion of the program, a description of the song, its author, its intent and style of composition.

The Fanning offerings took a wide range from ancient French opera to modern negro melody, from Scotch and English folk songs to Schubert and Grieg. His versatility is not the least of the accomplishments that go to please a cosmopolitan audience.—Denver Republic.

Cecil Fanning, from Columbus, is a distinct find. This good looking young man gives the impression of being scarcely out of his teens, but his voice and interpretation display evidences of experience which belie his appearance.

His choice of songs ran rather to the descriptive than otherwise. "Edward," by Loewe; "The Smuggler's Song," by Kernochan; "The Mad Dog," by Lisa Lehmann, all told a story, and a story in music, as in reading, catches an audience.—The Denver News.

Charlotte Lund at Washington.

Charlotte Lund, soprano, appeared for the first time before a Washington audience on November 26, at the first Imperial Sunday concerts, and was enthusiastically received. The Washington Press commented thus:

The stellar feature of the entertainment was the singing of Charlotte Lund, who, in a group of classical songs, revealed a voice of power, sweetness and wide range.—Washington Post.

Charlotte Lund, the Norwegian-American prima donna, was the soloist of the day, and revealed the possession of a pure and rich soprano in her singing of the prayer from Puccini's "La Tosca" and her delightful rendition of "The Bonnie Banks of Loch Lomond."—Washington Herald.

Mlle. Lund possesses a voice of great range and power, and won her audience by her personality as well as her voice. Especially in Tosti's "Good-bye" and Bemberg's "Song of the Kiss" was Mlle. Lund's voice heard to best advantage, although the Puccini operatic number served well to display Mlle. Lund's operatic ability.—Washington Times.

Mlle. Lund possesses a voice of wide range and great sweetness, and received a hearty welcome at each appearance. Especially in the two songs, "Good-bye" and the "Song of the Kiss," did Mlle. Lund's voice show to the best advantage, while the Tosca number displayed her operatic ability. Not only has Mlle. Lund a voice of unusual quality, but her personality as well won her many friends.—Washington Evening Star.

On November 24 Rear Admiral J. D. Adams, U. S. N., and Mrs. Adams, who have recently returned to Washington and established their residence for the winter at 1636 Connecticut avenue, entertained at a small musicale. Miss Lund was their house guest.

Among the guests were Gen. and Mrs. W. W. Wotherpoon, Col. Robert M. Thompson, Mrs. Wood and Miss Wood, Admiral and Mrs. Gheen, Admiral Hemphill and Miss Hemphill, Admiral and Mrs. Jewell, Admiral and Mrs. C. H. Davis, Admiral van Reppen, Count and Countess Rocca, Mrs. Julian James, Captain and Mrs. Rohrer, Miss Rohrer, Captain and Mrs. Caperton, Mrs. Mimmack, Miss Mimmack, and Medical Director W. R. DuBose.

Miss Lund will be the soloist at the New York Arion concert on December 17.

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MINNEAPOLIS

MINNEAPOLIS, Minn., December 2, 1911.

The Sunday popular concert opened with a march by Saint-Saëns, "Orient and Occident," new to Minneapolis. When the Orient was brought into view it was easy enough to detect, for certain combinations of percussion instruments and woodwinds have come to mean Orient to us, but just what Occidental phase was being expressed was a little more difficult to hear. No one can think for a moment that a popular concert audience is not made up of true music lovers when a genuine tribute is paid to the particularly good work of the orchestra like that of the tumultuous applause that followed the performance of two movements from the Tchaikowsky "Pathétique" Symphony. The "Obstinate Note" from a suite by Moszkowski was another number introduced for the first time. "In the Aul" from "Caucasian Sketches" by Ippolitow-Ivanow found great favor and Mr. Oberhoffer gratified his audience by interpolating the march from the same suite. That the Minneapolis Orchestra has in its list of musicians an excellent first clarinetist has for some time been an acknowledged fact, and Sunday, especially, Mr. Nirella's work was provocative of comment for its smoothness and purity of tone. Possibly there are persons who find the overture to "Zampa," the final number, pleasing. Certainly the orchestra did all that was possible to make an unattractive composition attractive. Carl Scheurer, second concertmaster, was soloist. He played the Wieniawski second concerto, displaying the gifts of a true artist; good taste marked his playing of the whole work and the technical difficulties of the first and last movements appeared as nothing in his hands. The auditorium was completely filled on Sunday afternoon, as it was for both the Young People's Concert Friday afternoon and the "duplicate" concert Monday.

Jean B. Griffie will present two of her pupils in recital at the Radisson in the near future.

The faculty hour recital at the Minneapolis School of Music Saturday morning was one of unusual interest. Joyce Hazel Hetley, a new teacher of the piano department, Grace Chadbourne, pupil of William H. Pontius, director, R. Minsel, Karl Smith, and Willy Lamping contributed to the program. Mr. Minsel played solos on the French horn, accompanied by Mr. Lamping, who, though known to Minneapolis as first cellist of the Symphony Orchestra, is an able pianist as well. One of Mr. Minsel's solos was a serenade composed by Mr. Lamping. Miss Chadbourne is the possessor of a very agreeable voice and one of her songs with cello obligato was especially enjoyable.

The MacPhail String Quartet is a new organization formed recently in Minneapolis, with the well known violinist William MacPhail as first violin, William Boettcher, second violin, Jean Koch, viola, and Oscar Koch, cello. The quartet will fill an engagement at Northfield Monday evening, December 11. With the exception of this and one or two others, the quartet will not take concert engagements this season but will devote the winter to further study.

Edward H. Towler, violinist, assisted by Mertianna Towler, pianist, will give a recital Saturday evening.

The regular meeting of the Thursday Musical this week, which was shifted to Friday because of Thanksgiving Day, was the occasion of a reciprocity program given by the Schubert Club. The members sent to represent the club were the Schubert Club Quartet: Mrs. Byrde Frost Crowell, Mrs. Emil Traeger, Jessie Williams, Adelaide Pierce, who sang two groups of songs; Mrs. George L. Bunn, violinist; Elsa de Haas; Bessie Parnell Weston; Nelly Krebs; Mrs. C. D. Robinson. A number that gave much pleasure was a cycle of songs of refreshing originality by Mary Turner Salter, sung by Miss Krebs, whose voice is a very clear sweet soprano. Bessie Parnell Weston, a sincere musician and a pianist of ability, chose unfortunately a composition of Arthur Whiting's, fantasy for piano and orchestra, which has little or nothing to say. Mrs. Robinson was an efficient accompanist throughout the program. A pleasant feature of the joint meeting of the clubs was the appearance of Christine Miller, who is in town for her engagements with the Symphony Orchestra. Miss Miller in a graceful little speech expressed to the Thursday Musical and Schubert Clubs, of both of which she has been made an honorary member, her appreciation of the honor done her, averring that this mark of esteem has been to her a source of great encouragement. After the program there

was an informal reception in the upper rooms of the church.

A noble symphony nobly played is the record that will go down in the annals of the Symphony Orchestra after Friday evening's concert. The symphony was the great Beethoven Fifth, which Mr. Oberhoffer, though he departed markedly from the beaten path in the matter of tempi, gave a very telling reading and which the men played as though they loved it, every note. The rest of the orchestral program made the Wagner lovers happy, consisting of the overture to "The Flying Dutchman," Waldweben from "Siegfried," and the Ride of the Valkyries. Christine Miller, who came to take the place of Berta Morena, who was scheduled for this concert but failed to arrive in America in time for it, is one of the most popular singers that Minneapolis knows, and after her appearance Friday night her popularity will be increased, for her voice has grown and broadened even since she was heard here last, a comparatively short time ago. Miss Miller's wholly delightful manner supplements her beautiful voice and emphasizes her art. The two programmed songs were "Die Lorelei" (Liszt) and the aria of Lia from Debussy's "L'Enfant Prodigue"; to these, of course, she was compelled to add encores.

Here is realism, indeed. During the playing of the overture to "The Flying Dutchman" Friday night a young enthusiast was heard to say: "Can't you just taste the salt water!"

Giuseppe Fabbri, of the Minneapolis School of Music, Oratory and Dramatic Art, has chosen Rubinstein's D minor concerto for his appearance with the Minneapolis Symphony Orchestra, Sunday afternoon, December 10. The program for the regular Saturday morning recital will be given by Gertrude Murphy, pupil of Carlyle Scott, Ruby Walker, soprano, and Grace Chadbourne, soprano, pupils of William H. Pontius. The hour will be devoted to the music of Franz Liszt, in commemoration of the centenary of his birth. The program is appended: "Gondoliera," Miss Murphy; "Die Lorelei," Miss Walker; rhapsody No. 6, Miss Murphy; "Du bist wie eine Blume," "Mignon's Lied," Miss Chadbourne; concerto in E flat, Miss Murphy. Miss Gertrude Hull at the piano and Miss Hazel Creighton at the second piano. Edna Brunius Funk, the new teacher of the Minneapolis School of Music, Oratory and Dramatic Art, is announced to give the following program Tuesday evening, December 5, in the school recital hall. Friends are cordially invited. There is no charge for admission. Following is the program: Prelude in E minor (Mendelssohn); Papillons, op. 2 (Schumann); Minuetto (Schubert); "En Automne" (Moszkowski); Reverie (Strauss); concert etude (MacDowell); C sharp minor etude, G flat etude, C sharp minor scherzo (Chopin).

One class of the dramatic pupils of Mr. and Mrs. Charles M. Holt will present the comedy, "The School-mistress," by Arthur W. Pinero, on the school stage, Tuesday evening, December 12. Following is the full cast: The Hon. Vere Queckett, Edwin Arnold; Miss Dyott, Emily Eggen; Rear-Admiral Archibald Rankling, C. B., George Duthie; Mrs. Rankling, Mary McAndrews; Dinah, Beulah Barnes; Mr. Reginald Paulover, Earl Hunt; Peggy Hessleridge, Dorothy Kurtzman; Lieut. John Malory, Burton French; Mr. Saunders, Clarence Lund; Gwendoline Hawkins, Nellie Dunn; Ermytrude Johnson, Mabel Anderson; Mr. Otto Bernstein, Edwin Eisler; Tyler, Glen Pierce; Jane Chapman, Madoline Weldon; Goff, Arthur Smith; Jaffray, Ellis Davis. A class of the dramatic pupils of Mr. and Mrs. Charles M. Holt will present three plays—"The Burglar," by Edith Cameron; "The Merry Widow Hat," by Ellen Sherman Griffith, and "A Blind Attachment"—on the school stage next week. Following is the cast: "The Merry Widow Hat"—Mrs. Julia Sims, Mary Bray; Mabel Garth, Maye Mars; Ethel Noble, Lora Francois; Nancy Noble, Queenie Buckley; Mary Ann Nickerson, Minnie Berkey. "A Blind Attachment"—Mrs. Phillips, Minnie Berkey; Mary Phillips, Queenie Buckley; Mrs. Mary Fosdick, Mary Bray; Elenor Christy, Lora Francois; Mrs. Fogarty, Maye Mars. "The Burglar"—Mrs. John Burton, Maye Mars; Mrs. Valerie Aimsley, Mary Bray; Mrs. Charles Dover, Queenie Buckley; Miss Freda Dixon, Lora Francois; Miss Edith Brent, Minnie Berkey. Joseph Holicky, a former graduate of the dramatic department, is with the Crescent Stock Company, Brooklyn. He is playing "heavies." Harrison Thompson, another of the same department, is with one of the "Rosary" companies. Queenie Buckley, a pupil of Mr. and Mrs. Charles M. Holt, gave a reading at Delano,

Minn, last Friday night, and also at Wesley M. E. Church on Tuesday evening.

Advanced piano pupils of Signor Olsen will appear in a recital in the school recital hall, Wednesday evening, December 6th. They will be assisted by Esther Jones Guyer, contralto, and Helen Guile, soprano, pupils of William H. Pontius. The program follows: Sonata in F major (Grieg), Miss Bergman; valse caprice (Newland), Miss Arnsieau; "The Two Skylarks" (Leschetizky), Miss Dyer; "A Birthday" (Woodman), "As Through the Street" ("La Boheme," Puccini), Miss Guile; sonata in E minor, second movement (Grieg), Miss Lee; impromptu (Schubert), Miss Hansen; capriccio brillante (Mendelssohn), Miss Carlson; "The Parting Rose" (Pontius), "Die Tod und Das Madchen" (Schubert), "The Flower Song" ("Faust," Gounod), Esther Jones Guyer; "Spinning Girl" (Raff), Miss Nelson; valse de Juliet (Gounod-Raff), Miss Hoff. Miss Olsen at the second piano.

MARY ALLEN.

A Concert of Varied Attractions.

The Diocesan Auxiliary to the Cathedral of St. John the Divine, New York, will give a Christmas concert at Carnegie Hall, Thursday afternoon, December 14, in aid of the missionary work. Zimbalist, the Russian violinist; Alice Preston, soprano, and the Russian Symphony Orchestra will appear in the following program:

Overture, Mignon	Thomas
Orchestra	
Enchanted Lake	Liadow
Orchestra	
Concerto	Vieuxtemps
Mr. Zimbalist and Orchestra	
Le Nil	Xavier Le Roux
Miss Preston	
Violin obligato, Mr. Zimbalist	
Two Caucasian sketches	Ippolitow-Ivanow
In the Aul (Mountain Village)	
March Sardar	
Orchestra	
Variations on a Tchaikowsky Theme	Arensky
"Christ when a child a garden made	
And many roses planted there."	
(For strings.)	
Ballatelle (Pagliacci)	Leoncavallo
Miss Preston	
Zephyrs	Hubay
Chanson Meditation	Cottenet
Mr. Zimbalist	
Overture, 1812	Tchaikowsky
Orchestra	

The concert is to be given under the auspices of the executive board, including: Mrs. David H. Greer, Mrs. John R. Abney, Mrs. James Herman Aldrich, Mrs. Frank V. Burton, Mrs. Vernon M. Davis, Mrs. George William Douglas, Mrs. Haley Fiske, Mrs. John Greenough, Mrs. Harold F. Hadden, Mrs. E. H. Harriman, Mrs. J. Borden Harriman, Mrs. Charles F. Hoffman, Mrs. William M. V. Hoffman, Mrs. Francis C. Huntington, Mrs. Richard Irvin, Mrs. William E. Iselin, Julia G. McAllister, Mrs. Levi P. Morton, Mrs. Henry W. Munroe, Mrs. Harry P. Nichols, Mrs. Louis Mansfield Ogden, Mrs. W. Barclay Parsons, Mrs. Frederick Pearson, Mrs. Frank Hunter Potter, Amy Townsend, Mrs. Frederick B. van Kleeck and Mrs. James M. Varnum.

Commends Valeri's Ideas of Bel Canto.

The able article by Delia M. Valeri, the vocal teacher endorsed by Bonci, which was published in THE MUSICAL COURIER several weeks ago, elicited much favorable comment, and Madame Valeri was praised for her clear analysis of the school of bel canto. The following letter from a reader to Madame Valeri was received last week:

NEW YORK.

To Madame Delia M. Valeri:

DEAR MADAME: Possibly my name is unfamiliar to you, but, even so, the confraternity of art seems enough excuse for me to write and congratulate you on your excellent article in THE MUSICAL COURIER of November 15 on "The Italian Method." There seems to me just at present so few teachers (comparatively) who have a real earnest appreciation of what the voice is, and of how nature has provided us with the means whereby to produce beautiful tone! Therefore, your article is most refreshing to me, both as a singer and a teacher, and must be so to many others who feel the lack of thoroughness and intelligence in vocal study of the present day. You probably have many letters such as this, and therefore I do not expect any reply, for I am sure your time is more than taken up already.

With a recitation and my sincere wishes for your continued success, believe me,

Cordially yours,

BRABAZON LOWTHER.

Brooklyn Class Teachers' Organization.

The third concert of the series given by the Brooklyn Class Teachers' Organization was given at Kismet Temple, Brooklyn, on Friday evening last. Carl H. Tollefsen, violinist, assisted by Madame Schnabel-Tollefsen, pianist, appeared, and their numbers were heartily applauded, several encores being demanded.

MUSIC IN LOS ANGELES.

LOS ANGELES, Cal., November 25, 1911.

The second series of the Philharmonic course, under the management of L. E. Behymer, was inaugurated by David Bispham, who gave an artistic song recital. Here, as everywhere, Mr. Bispham evoked the warmest admiration from public and press for the use of the English text for English speaking audiences, and also for giving preference to American composers when they prove to be worthy of recognition. His introductory remarks preceding each number on his program were indeed very interesting, nay, delightful and amusing, as his spicy chats revealed a vein of keen humor. He was frequently encored. His program included: "Hear Me," Handel; "I Attempt," Purcell; "When Two," Secchi; "I Am a Roamer," Mendelssohn; "The Monotone," Cornelius; "When I Was a Page," Verdi; "Cécile," Strauss; "How Do I Love Thee," Browning; "Calm Be Thy Sleep," L. Elbel; "The Sea's Wooing," J. Elsenheimer; "The Song of the Shirt," Sidney Homer. Harry N. Gilbert, the pianist-accompanist, accompanied in a masterly style, often sharing with Mr. Bispham the enthusiastic applause of the delighted audience.

The Ellis Vocal Club gave its first concert of this season, under the direction of J. B. Poulin. It was a great local event. The club gives signs of accurate training, and the effect is truly artistic. Following was the program, its importance signifying the serious aim of the club:

Bedouin Song	Foot
Sands of Dee	Goldbeck
The Bear Hunter	Krug
Gia Pira m'abbandona (Il Profeta)	Meyerbeer
Thou Art My Dream	Metzger
Roman Song of Triumph, op. 19	Bruch
Adagio and finale	Kaun
Forest Harp	Schultz
Hush, Hush	MacDowell
Cradle Song	MacDowell
Floods of Spring	Rachmaninoff
The Salutation of the Dawn	Stevenson
The Plainsman's Song	Bliss
By the Beautiful Blue Danube	Strauss

The club was assisted by Mary O'Donoghue, pianist; Minnie Hance, mezzo-soprano, and Myrtle Ouellet, harpist.

Ailene Cauthorn, the gifted soprano, soon will be spoken of as an illustrious American artist. Possessing as she does an exceptional voice of suave timbre and wide range, much temperament, elevated taste, uncommon intelligence and charming personality, she is bound to succeed. In fact, it required but a few moments of trial to bring the veteran impresario, Mario Lambardi "at her feet." She sang for him "Ah fors e lui," from "Traviata," and "Viola d'arte," from "Tosca," with the result that he immediately offered her an engagement with his opera company next season. He suggested that she study and prepare for him the soprano roles in "La Boheme," "Manon Lescaut" and "I Pagliacci."

The Lyric Club was heard in its first concert of the season, the affair leaving a pleasing impression. This is another vocal club under the direction of J. B. Poulin, and, like the Ellis Club, reflects great credit upon its leader. Arthur Alexander, tenor, assisted the club in his usual effective way.

The program follows:

The Halls of the Atrides	Chausson
(Song of Welcome, from Helene.)	
The Year's at the Spring	Beach
To Me Thou Art a Flower	Rubinstein-Classen
Una Furtiva Lagrima (L'Elixir d'Amore)	Donizetti
Heimliche Aufforderung	Strauss
A Love Song	Hoesche
Arthur Alexander	
When Twilight Deepens	Broome
The Slave's Dream	Matthews
Persian Serenade	Matthews
Aria, My Heart Is Weary (Nadeschda)	Thomas
Letitia Williams	
Waltz Song	Strauss-Harris
God in Nature	Schubert

Eleanor Miller gave a brilliant reading of "Madama Butterfly" before the members of the Wednesday Morning Club. The young lady recently arrived here from St. Paul, where she was well known as a dramatic reader.

Mabelle Lewis Case, director of the Columbia Musical College, entertained a large audience with an excellent program of piano and vocal selections. The lady is planning a series of musicales to be given by the members of the college faculty.

At a recital given by members of the faculty of the California College of Music the following were heard: C. Herron, B. H. Flower, E. L. Olcott, A. M. Graig and M. Robinson.

The Philharmonic Society of Long Beach is another Californian vocal institution commanding admiration. Un-

der the direction of Dr. D. R. Mitchell and his talented wife it has reached artistic proportions. The well known soprano, S. C. Robertson, is an important officer of the club besides being an active member. She renders valuable assistance in a most enthusiastic and effective manner. Her rendition of Gounod's "Serenade," with obligato by Bessie Blaine, elicited well earned applause.

The Harmonia Club gave an interesting recital. The program was devoted to a study of the early French operas, including selections from Gluck's "Alceste" and "Armide," and others by Lulli and Auber.

Ray Hastings recently presented a fine program of organ compositions by Bach, Beethoven, Schubert, Pemberton and Bennett. An ultra musical audience thoroughly enjoyed the recital.

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Luella Chilson-Ohrman in Duluth.

Luella Chilson-Ohrman, the Chicago soprano, who had had the honor of appearing as soloist at the Worcester (Mass.) Festival last September and who has since then been engaged with many orchestras, won a brilliant suc-



LUELLA CHILSON-OHRMAN.

cess when assisting the Minneapolis Symphony Orchestra in Duluth on Saturday, November 11. The following criticisms from the Duluth papers are sufficient evidence of the esteem in which this artist is held in that city:

Luella Chilson-Ohrman was the soloist last evening. She has a rich and powerful soprano voice of rare quality, a very attractive stage presence, and sings without affectations or mannerisms. Her first number was the "Caro Nome," from "Rigoletto," and her second the aria from the "Marriage of Figaro." She drew a most enthusiastic and well deserved encore for each.—Duluth Herald, November 11, 1911.

In "Depuis le Jour," an aria from "Louise," Luella C. Ohrman again showed that she is a powerful dramatic soprano and a lyric

singer with a voice of Italian smoothness. With the orchestras as a rule soloists have been disappointing, but Madame Ohrman has left a joyous memory behind her.—Duluth News-Tribune, November 12, 1911.

Rare Autographs.

A sale of great interest to students of musical history has begun in the rooms of Leo Liepmannsohn in Berlin, where the collections of Ignaz Moscheles and of Alfred Boret have been put up at auction.

The collections comprise some 850 lots and include, in addition to signed letters, a number of purely musical documents of the first importance, which in many cases throw light on the composer's method of working and the development of his ideas, and in some instances actually represent unpublished or uncompleted compositions. The treasures of Moscheles were in many cases presented to him by the composers themselves, while the older relics of the eighteenth or seventeenth century were given to him by collectors of his acquaintance.

The chief feature of the Boret collection is a number of valuable and interesting letters of Richard Wagner. The two collections combined contain relics of almost every known musician from Heinrich Schütz to Richard Strauss, and some idea can be formed of the range of style and nationality represented when it is mentioned that Lot 441 is an autograph of Giovanni Mazzaferatta, a church composer of Ferrara of the sixteenth century, and Lot 367 is an autograph trio of Sidney Jones.

Lastly must be mentioned a number of letters of historical persons, which even in this brilliant company are of great interest. For example, short letters of Frederick the Great (Lot 828), of Nelson (843), and of Mazzini (840), and a political document signed by Cardinal Richelieu (849).

The following prices have been obtained: For the sketch book of the "Missa Solennis," the chief treasure of the Moscheles collection, £660; for Lot 197, £230 10s.; for the Bach manuscripts of organ works (Lot 2), £180; for the "Scena Composta" of Haydn (Lot 40), £175 10s.; for the symphony of Haydn (Lot 39), £150; for the autograph of the "Lieder ohne Worte" (Lot 68), £150; for the manuscript of the Hebrides overture (Lot 67), £152 10s.; for the Volkslieder of Brahms, £125; for the sketch book of Beethoven's C minor quartet (Lot 7), £102 10s.; for the letters of Beethoven and his friends (Lot 5), £40; for the sketches of "Oberon" (Lot 161), £35, and for the cadenza of the Mozart concerto, £34 10s.—London Times

Royal Greeting for Bonci in Rome.

When Alessandro Bonci, the great bel canto tenor, closed his engagement in Buenos Aires in the early autumn he was obliged to hurry back to Rome to sing again at the Costanzi Theater in that city. Now comes the news that Bonci has scored another triumph as Fernando in "La Favorita." All of the papers, including the Tribuna, La Vita, La Ragione and others, published long reviews in which Bonci's voice, great vocal skill and interpretative art were lauded in extravagant words.

After the death of Gayerre, a singer who made his reputation singing parts like Fernando, the opera "La Favorita" was rarely presented in Rome. Naturally, when it was announced that the old opera of Donizetti would be revived with Bonci as Fernando, the Costanzi was sold out for the performance. In its review of the performance the Roman Tribune stated:

Bonci is the only living tenor possessing needed classic vocal art to sing the role of Fernando successfully. In his solos, "Una Vergine" and in "Spirito Gentil," he displayed such a marvelous art and gift to win the comparison of the late famous Gayerre.

The other Roman critics wrote in the same strain.

Bonci's activities surprise many of the great artists of the world. Only an artist of wonderful health and staying powers could have accomplished what he did last season. From November, 1910, to April, 1911, Bonci made a concert tour of the United States extending from New York to Seattle. During the month of May, 1911, he sang at the Costanzi in Rome in a series of special performances in connection with the Roman Exposition. From June to September, 1911, the great tenor filled an engagement at the Colon Theater in Buenos Aires. During the month of October he sang in Rio de Janeiro and St. Paul, Brazil, opening the new municipal opera house. Bonci will remain in Rome all the month of December and then he comes back to the United States to begin another tour at Carnegie Hall, January 10. Bonci will sing three times with the New York Philharmonic Society in New York; he has been engaged for the music festival in Cincinnati and Paterson. His tour, as announced last week, will extend from the Atlantic to the Pacific. The bookings already include fifty-five concerts.

Morena Back in America.

Berta Morena, the dramatic soprano from Munich, arrived in New York from Europe last week accompanied by her sister, Frieda Morena. Besides her engagement at the Metropolitan, Madame Morena will sing in concert in the South and West.

WASHINGTON

WASHINGTON, D. C., November 30, 1911.

The Washington Symphony Orchestra gave the first concert of this season's series at the Columbia Theater, on November 21, to a crowded house, including the social and musical leaders of Washington society. It was noted with delight that the audience seemed fully to appreciate the beauties of the Brahms Symphony, No. 2, D major. As conducted by Heinrich Hammer it was an inspiring thing, as at times the themes seemed to flow from the tips of his most expressive hands rather than from the instruments, though the tone color of the strings was beautiful. Probably of most general interest was the playing of the "Two Indian Melodies," by C. Busch, a Danish composer. The harmonies in these two numbers are arranged for the strings, and, without doubt, are done in the manner of Svendsen, a Scandinavian, as they closely resemble the folksongs. The soloist of the afternoon was Edna Dunham, soprano, of Chicago and New York. Miss Dunham was in good voice, which is of a clear and rich quality, enhanced by fine enunciation. Heinrich Hammer is a finely equipped and unbiased musician and director, who hopes to build the Washington Symphony up to rank with the best orchestras.

A very enjoyable musicale was given in the handsome studio of Arthur Franklin Comstock last Wednesday evening, when Mr. Comstock played two piano numbers and Myrtle Bogan, M. Emma Bowen and Messrs. Whitmore, Forker and Moreton were heard in groups of songs.

At St. John's Church, on Thanksgiving Day, Charles Tittman, bass, was heard in the offertory solo. He is a pupil of David Bispham and other New York teachers and has a very fine voice. The new organ in this church is now in use, with the exception of the echo organ in the tower. Mr. Freeman, organist of St. John's, recently gave a talk on this organ before the District of Columbia Chapter of the American Guild of Organists in the studio of Arthur Franklin Comstock.

On November 28 in the Public Library a recital was given for the entertainment of the blind of the District. Ethel Lee, cellist, and Ruby Stanford, violinist, played. The next recital will be given December 1, when Mrs. Holtzclaw Gawler and Mrs. William T. Reed will give the program.

Mrs. Huron W. Lawson, nee Francesca Kaspar, soprano, has been engaged by the director of the Philadelphia Orchestra for that orchestra's coming concert in Camden. This will be the fifth engagement for Mrs. Lawson with this orchestra.

Managers are seemingly interested in the young singers of Washington, as several of the latter have received very good offers from New York managers, among them being Helen Donohue DeYo, soprano of St. Margaret's Church. An unusual compliment was paid Mrs. DeYo a Sunday or two ago, following the singing of the offertory anthem, when the Bishop of the Philippines commented from the pulpit on her beautiful voice and the far reaching effect of such a gift.

Washington has recently lost one of its most promising young tenors, Joseph F. Mathieu, for some time soloist of the New York Avenue Presbyterian Church, one of the wealthiest and largest in the city. Mr. Mathieu is an architect of ability and is somewhat divided as to which career to follow. His voice is one that could be made much of, he having no trouble in placing himself in one of the leading New York churches.

The advent of Conductor Strinsky with the New York Philharmonic in Washington this week is looked forward to with interest.

DICK ROOT.

Ossip Gabrilowitsch, Pianist and Conductor.

Ossip Gabrilowitsch began his concert work for the present season with an appearance in Augsburg as director of the Munich Konzertverein Orchestra. The same program was presented as at his first Munich orchestra concert, which has already been reviewed in our Munich



OSSIP GABRILOWITSCH.

letter, and the Augsburg critics reviewed the concert as follows:

For the success (of Henri Duparc's symphonic poem, "Lenore") is the composer greatly indebted to the conductor and his musicians. In this number and in Richard Strauss' "Death and Transfiguration" this modern conductor felt himself thoroughly at home among the moderns. He solved the problems of interpretation in a most thor-

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ough manner, and won for himself the admiration of every hearer. —Neue Augsburg Zeitung, September 29, 1911.

Ossip Gabrilowitsch, directing the Munich Konzertverein Orchestra, began our concert season yesterday, and, let it be said at once, with complete success. In the very first number, the "Coriolan" overture, the visiting conductor and his men showed their competence and fully sustained their well deserved reputation. Ernestine Schumann-Heink, the soloist of the evening, was finely disposed and won storms of applause. —Bayrische Kurier, September 30, 1911.

Clifford Lott, Baritone.

Clifford Lott, the American baritone, had engaged passage for Europe, but meeting his old friend and teacher, Herbert Witherspoon, of the Metropolitan Opera House, New York, was persuaded by him to postpone his trip, saying that a singer of such attainments was needed in New York far more than in Europe.

Mr. Lott has decided to spend the winter in the metropolis, and has arranged to be heard in the following recital program on Monday afternoon, December 11, at the Belasco Theater:

Hear Me, Ye Winds and Waves (Scipio).....Handel
VittoriaCarissimi
Creation HymnBeethoven
Am MeerSchubert
Schöne Wiege, Meiner Liden.....Schumann
Die Rose, die Lilie.....Schumann
Murmeldes Luftchen.....Jensen
GewitternachtFranz
Die MainachtBrahms
Traum! Bogen und Pfeil.....Brahms
In der Dämmerung.....Bechgaard
SchifferliedSinding
LydiaFaure
Si je tuis Roi.....Liszt
DaheimKaua
The ButterflyWaldo Chase
The CossackSidney Homer
The Eden RoseArthur Foote
Love Me, if I Live.....Arthur Foote

Blanche Rogers Lott at the piano.



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PARIS

PARIS, November 24, 1911.

The gala performance last Saturday at the Opéra in honor of the King of Serbia was a great success, the program including an act from "Samson and Delilah," two tableaux from "Aida," the "Meditation" from "Thais" and the first act of the "Coppelia" ballet.

Lina Cavalieri, the opera singer, yesterday began proceedings for divorce against Chanler, the American artist. Accompanied by her barrister, Albert Clemenceau, and her solicitor, Ribadeau Dumas, she appeared before M. Monier, President of the Civic Tribunal, to make a formal request for divorce, in accordance with the French law.

The memoirs of Massenet are soon to appear in one of the daily papers here in serial form.

At the Gaité Lyrique "Robert le Diable" was given with great success. The work had not been heard in Paris for twenty years.

Camille C. Saint-Saëns always was lucky. When he was a young man, without much prospect, he had a friend, a very rich man, who was fond of music. One day Saint-Saëns was informed that his friend had committed suicide, leaving him all his fortune, 25,000 francs a year, on condition that the young musician compose the music of a Mass for him. It was, of course, done.

The incident between Messrs. Messager and Chevillard, in regard to "Salome," of which opera a part had been given at one of Chevillard's concerts, is closed. It has been established that Chevillard had received an authorization from the publisher, Fucstner, who gave it by mistake.

The prejudice against German music seems finally to have died out in this city. Wagner is constantly on the billboards, which is wonderful enough when you stop to think how his work was treated only a very few years ago. More wonderful, still, is the fact that "The Flying Dutchman" has beaten all records during its recent run at the Opéra Comique as a money maker!

"Dejanire," the work by Camille Saint-Saëns which has just had its first hearing here, is not altogether a new opera. The music was written originally as incidental to a tragedy by Louis Gallet, and this tragedy was then

developed into an opera by Saint-Saëns and Louis Gallet together. It is understood that Saint-Saëns himself pointed out the necessary changes and additions by which an opera could be made of the original drama. The choruses and orchestral interludes of the music as originally written have been mostly preserved, though, of course, developed. It was first performed last March at Monte Carlo.

Was it Liszt who said of Saint-Saëns that he could adopt the manner of any composer or of any school of composition at will? And was this intended as a word of praise? Are such technical tricks really praiseworthy? Is it well for a composer living and working in the year 1911 to vaunt this ability of stepping backward into the days of long ago, of discarding and disregarding every advance of modernism? If so, and if success, even temporary and ephemeral, can be won by such tricks, what becomes of the bitter struggle of a Wagner? Was his fight in vain? It surely seems so if the twentieth century "Dejanire" can win success and honor for its composer! For this opera harks back to an earlier age. Neither in conception, construction nor orchestration does it differ very greatly from the works of seventy-five years ago; of Berlioz and his time. Like the "Damnation of Faust," like "Samson and Delilah," it is a sort of oratorio opera—and remember that the "Damnation of Faust" was first performed in 1846 and "Samson and Delilah" in 1877. Saint-Saëns is no longer young, but then even Verdi marched along with his time and in his old days gave us works which proved his respect for advancement and made regret that this inspiring influence had not reached him earlier in his career! This is not saying that "Dejanire" is not a most excellent work of its kind. Even the critic with the most advanced modern views must acknowledge that. As for the story, it is simple mythology: Hercules, for love of Iole, repudiates Dejanire, who revenges herself by throwing about him the blood-stained robe of Nessus, a magic talisman which envelops him in devouring flames, to which he succumbs and takes his place in Olympia.

And what do the critics say? Alfred Bruneau, in Le Matin: "He unites melody and declamation, associates the traditional recitative of Gluck with the free modern phrase. He shows rather the influence of his ancestors than of his contemporaries. It matters little. Certainly the polyphonic curiosities of the present time interest me—and I admire those who courageously strive to leave the beaten track. But it is a pleasure to listen to any voice that is loyal and eloquent. I believe that Saint-Saëns has never attained, at least on the stage, to such a height." Fourcaud in Le Gaulois: "This score of Saint-Saëns is distinguished above all by a eurythmic nobility. The mind that directed this work may be with perfect justice called a classic mind in the broadest and most delicate sense of the word. It would be superfluous to speak of the incomparable technical resources of the composer. His instrumentation is sumptuous and full, powerful and effective, perfectly natural yet constantly bringing before us

the unexpected." Jean Chantavoine in Excelsior: "While a Richard Strauss seasons the antique, in 'Elektra,' with all that is most modern, Saint-Saëns makes the classic antiquity an idea ever more and more refined, more and more sober, very noble assuredly, but which incurs the danger of becoming empty by this process of purification."

A symphony, the first by a new man who gives promise of large powers, was performed at this week's Colonne concert under the direction of Gabriel Pierné and made a deep impression. This symphony is by Louis Thirion, born 1879, at Baccarat, and now teaching piano at the Conservatory of Nancy. It is a work in the most modern style but possesses the quality, rare in such works, of real thematic and melodic value, and a form that is near enough orthodox to assure unity and easy comprehension. The composer writes for a much enlarged orchestra, especially in the wood and brass, and finds a real use for all of these additional instruments. The first and third movements are serious, at times almost tragic, and possess that quality of deep expressiveness which belongs to a symphonic poem. The scherzo is rustic and harlequinlike by turns, altogether a charming bit of natural inspiration, and got a most enthusiastic welcome. As for the finale, the idea which seems to prevail that a symphonic work must end "con brio" has had such disastrous results that one readily excuses Tchaikowsky for turning one of his symphonies around and ending it with a slow movement, or Schubert for leaving one of his altogether unfinished; and the finale of this symphony by Thirion is no better and no worse than the average. That it does not destroy the effect of the rest of the work is the best that can be said of it; but this effect is strong and would not be easy to destroy. The symphony was a genuine success and was loudly acclaimed by the public.

Isadora Duncan is to "interpret" at the Chatelet with the orchestra and chorus of the Concerts Colonne under the direction of Gabriel Pierné the "Orpheus" of Gluck and the "Bacchanale" from "Tannhäuser."

Pugno and Ysaye played Beethoven and Franck at this week's concert of the Philharmonic Society. Next week Hekking, the cellist, and Elena Gerhardt are to give a program principally devoted to Schumann, Brahms, Weingartner and Wolf.

At the Opéra we soon will have rehearsals of "Rousalka," by Dargomizsky.

The Theatre de la Gaité has started rehearsing "La Flûte enchantée," and also "Les Girondins," the opera by Le Borne.

Féarier, composer of "Monna Vanna," has written a new opera, the title of which is "Carnosine," libretto by H. Cain and Payen. It is to be heard at the Theatre de la Gaité next season.

Bellincioni, the Italian soprano, will sing three times at the Grand Opéra in Strauss' "Salome."

M. Naquet, the executor of Malherbe, went yesterday to the Minister of Beaux Arts to give information that all the collection of manuscripts of the late librarian of the

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Grand Opera was left by will to the library of the Paris Conservatoire.

Paris very probably will have a strike of musicians at the beginning of December. Their federation has decided that from that date all the salaries shall be increased by 1 franc for each musician. The managers refused, not being able to add such a sum to their budgets.

The Berlin Tageblatt has appointed Gustave Boret as its new Paris musical correspondent. X. L.

Meyn Recital at MacDowell Club.

The old Mendelssohn Glee Club quarters in West Fifty-fifth street, New York, refurnished, are now the place of meeting for the MacDowell Club, and on November 27 carriages and automobiles in goodly numbers might have been seen bound thence to hear Heinrich Meyn sing the program printed in THE MUSICAL COURIER a fortnight ago.

Whatever Mr. Meyn does is high class, artistic, and the plan and interpretation of the nineteen songs and three encores belonged as usual to this category of refined effort. All the songs were sung in French, though not all were French songs; W. Bach, Clayton Johns and Ethelbert Nevin were represented by gems of song, little known, but included in Mr. Meyn's extensive repertory. A large folder gave translations of all texts, thus making the singer's work doubly enjoyable, although it was plain that a large portion of this audience knew their French. As Meyn sings it this language was entirely understandable, so perfect is his enunciation; for that matter this is a feature of the baritone's singing in every language. Two Old French chansons, "Chanson a manger" and "Chanson a boire," were particularly well done, with just the right effect. There was fine intensity in "Obstination," and rapture in "L'heure exquise." Flegier's "The Horn" and an aria from Diaz's "Benvenuto Cellini" evoked sincere enthusiasm, and encores were insisted on, so three were sung, although the singer might have contributed more, so insistent was the demand. Mrs. E. N. Lapham, lately arrived from Chicago, played most sympathetic accompaniments.

At the second recital by Mr. Meyn, Friday evening, December 8, at 8.30 o'clock, the program will be made up of songs by Brahms, songs in English, and songs by American composers. Mr. Meyn has done much for fellow Americans by introducing their songs.

Ovide Musin at Holyoke.

Ovide Musin, the eminent violin virtuoso and teacher, played at Holyoke, Mass., on November 15, and met with his customary ovation. The Holyoke Justice said:

The most enjoyable feature of the evening was the playing of Ovide Musin. Mr. Musin's name is a synonym for all that is perfect in the art of violin playing and he has become a great favorite wherever he has appeared. He has played before all of the crowned heads of Europe, and, in addition to his gift of playing, Mr. Musin is a well-known composer. Last night he gave several exquisite renditions of his own compositions, the most enjoyable of which was "Paroles du Coeur" and "Mazurka de Concert." Musin has not only fingers, but soul, imagination, feeling and pathos, and he imparts to his playing a dream-like quality of tone and an exquisite tenderness which completely enthralled the audience. His perfect phrasing and technique inspired great enthusiasm in the large audience.

Isidor Werner, the young Newark (N. J.) violinist, and a pupil of Musin, created a profound impression at his recent recital. The Newark papers commented as follows:

By his performances last season he showed the possession of more than ordinary musical talent, and his juvenile efforts raised high hopes of what he might accomplish by persevering study.

On this occasion his program included Handel's sonata in A major, De Beriot's concerto in D major, the "Meditation" from Massenet's "Thais," Borowski's "Adoration," Bohm's "The Bee" and three compositions by his teacher, Ovide Musin. That he possesses the capacity for work needed to develop his talent was evident in the rapid progress he has made since his last appearance in public here.—Evening News.

There was a fair sized audience, which listened intently and appreciatingly to the boy's performances, and gave him abundant applause and encouragement. He played with an easy technique and a surety of tone that marked intelligence in the pupil and good teaching by his master. Since his former recital Master Werner has improved much in technique, smoothness and power of expression.—Sunday Call.

New York Symphony Concert.

Sunday afternoon of this week the New York Symphony Orchestra repeated at the Century Theater the Tchaikowsky program, which was presented by the same forces at the Brooklyn Academy of Music, Saturday afternoon of last week. The soloists were Florence Hinkle, soprano, and John Barnes Wells, tenor. The singers repeated their admirable art in the excerpts from the opera "Eugene Onegin." A review of the concert will be found in the Brooklyn department.

PITTSBURGH

PITTSBURGH, Pa., December 2, 1911.

The second of the series of artists' recitals, given under the auspices of the Art Society of Pittsburgh, was a song recital by Alma Gluck Friday evening, November 24, at Carnegie Music Hall. There has not been an artist here in many days who has received quite so warm a welcome as Alma Gluck both for her beautiful singing and her lovable personality. Madame Gluck's songs included numbers by Mozart, Smetana, Brahms, Mahler, Rimsky-Korsakoff, Arensky, MacDowell, Cadman, Spross and a group by Kurt Schindler, who accompanied Madame Gluck in all her numbers in a serious and musicianly manner, showing that he is an artist with ideals. Madame Gluck had many recalls and graciously sang encores, which included "Lass With the Delicate Air," by Arne; "Legende," by Tchaikowsky; "Laddie," by Thayer, and after her singing of Cadman's "Land of the Sky Blue Water" nothing would satisfy but that it be repeated—not only once, but three times, so great was the enthusiasm.

An event of much importance was the second annual recital of original compositions by T. Carl Whitmer, director of music at the Pennsylvania College for Women, Friday evening, November 17. Mr. Whitmer is not alone a thorough musician and scholar and a composer of breadth and originality, but he is also a man of high ideals, toward which his course is set as straight as an arrow's flight. Everything from his pen is fresh, unhackneyed, modern to the last unexpected modulation—the final daring note. Therefore, the reviewer pauses in trepidation before the task of grasping even in outline the details of such a recital. The sonata for violin and piano was easily the first attraction of the evening. No critical analysis is possible after a single hearing, but the opening allegro was a spontaneous, jubilant, haunting melody in a setting of modern harmonic effects. The second movement was an adagio of surpassing loveliness, and was the favorite with the audience. The third movement abounded in harmonic intricacies, yet contained many passages of rare melodic beauty. This whole composition is distinctly an achievement, and Pittsburgh is fortunate to harbor so gifted an artist within her gates. A dozen songs were given by Sue Harvard, soprano; Alice Dacre Butterfield, mezzo soprano, and Charles Edward Mayhew, baritone. The most notable was probably "Nausicaa," which was capably rendered by Mr. Mayhew. By far the most popular were the weirdly realistic "Fog Maiden," a song of singular beauty with a palpable sea atmosphere, and "June," a true summer rhapsody, both rendered by Miss Harvard in a manner much to be commended. "Ah, Love, But a Day" seems the most fitting of all settings for the Browning words; nor must mention of "A Very Little Song," a composition of simple and singular charm, be omitted. F. J. Brosky, violinist, was entrusted with the sonata for violin and piano, and to him great credit is due. He puts force and feeling into his work, and plays with delicacy any style.

The first concert of the sixteenth season of the Apollo Club, Rinehart Mayer, conductor, took place last Wednesday evening. Alice Merritt-Cochran, soprano, was the assisting artist. The chorus appeared to particular advantage and showed a great improvement over past seasons. The three selections given the best musical interpretation were the "Swedish Folk Song," "I'm Wearin' Awa," arranged by Elliott Button, and Duviner's "Kyrie at Sea," with the solo part by James N. McKelvie, basso. Especially beautiful was the "I'm Wearin' Awa," in which the organization disclosed a tonal quality of extreme beauty. The work of Alice Merritt-Cochran was one of the features of the evening. This was Mrs. Cochran's first appearance in Pittsburgh, and she proved a prime favorite. She is a woman of imposing presence and has that quality in her voice which reaches and holds the heart. In Liszt's "Die Lorelei" Mrs. Cochran put forth a very fine rendition and captivated her audience by the warmth of her singing and by the artistic coloring which she gave to this song. She was recalled several times and graciously gave as an encore a dainty little love song, "Love's Whisper," by Willeby. Mrs. Cochran's other numbers comprised a group of Russian songs by Rachmaninoff and Glinka, and a group of American songs by Cadman, Spross and Woodman, as well as two numbers given with the club. The interpretation of all her numbers was interesting and distinctive. Otto Oetting was the accompanist for the evening and was fully capable to meet every demand.

The first concert in the Pittsburgh series given by the Cincinnati Symphony Orchestra, with Leopold Stokowski, conductor, took place last night. Nina Dimitrieff, the Russian soprano, was the soloist, and the following Tchaikowsky program was given:

Slavic march.
Aria, Pique Dame.

Arabian dance.

Songs—

Was I Not a Blade on Dewy Meadow Ground?

So Fearful, So Joyful.

Aria, from the opera The Sorceress.

Symphony No. 6, B minor, op. 74.

What a delightfully international art is music! Indeed, in this too brief program of Russian compositions the Esperantist spirit of music "spoke in a tongue understood of the people." Stokowski, the wonderful young conductor, found no difficulty in interpreting the messages from Tchaikowsky. In the "Slavic March," in which the composer seeks to express the sorrow which his whole nation felt at the death of her great soldier, Skobeloff, Stokowski was a colossal figure and showed in his own nature the stimulus of the suggestion of a vivid, living, emotional and picturesque realism. In his rendition of the symphony "Pathetic," Mr. Stokowski showed clearly that his chief strength lies in an overmastering power over his orchestra—above all he stands as the master. With this, enough has been said. The soloist, Nina Dimitrieff, was given a most enthusiastic reception owing to the fact that she was a much heralded artist and had endeared herself to the hearts of many by her activity the day before the concert, when stationed at one of the downtown corners, in an automobile, she sold 30,000 Christmas stamps for charity. However, she fulfilled all expectations. She had not sung many notes before Pittsburgh put the stamp of approval upon her. The aria, "Pique Dame," was her best number, and she was recalled many times. She is a genuine artist, with a voice of much sweetness and fullness, and she sang her songs with a gripping power that held her audience until the last note died away. After her group of songs, for which she was ably accompanied by Harvey Gaul, she was obliged to respond to an encore, singing "Will o' the Wisp," playing her own accompaniment.

The Pittsburgh Male Chorus, James Stephen Martin, conductor, is a choral organization that can be depended upon to fill doubly an auditorium the size of Carnegie Music Hall, where it was heard in concert last night. The audience was fully rewarded, moreover, for the members of the club sang an excellent program in stirring fashion. The club was assisted by the Tuesday Musical Club Choral of eighty women's voices, Sophia Kassmir, soprano, and soloists drawn from the club. There remains little to say as regards Mr. Martin's art as a program builder and as a choral director—it is well nigh perfect. The club opened the program with "Old Irish Battle Hymn," arranged by Harvey B. Gaul. Several of the numbers on the program had been given by the club in former concerts but were herewith repeated by request. But then nothing becomes hackneyed if properly presented and this proved to be true as in every instance last night, a repetition was demanded. In all there are no flaws in Mr. Martin's work. He obtains from his men perfect precision, perfect phrasing and accurate intonation. What more can be desired? The Tuesday Musical Club Choral displayed fresh and well balanced voices, and was ably accompanied in its numbers by Blanche Sanders Walker. Sophia Kassmir sang the solo portion of Rossini's "Inflammatus," given by the combined clubs in excellent manner. Miss Kassmir scored a distinct success, although somewhat handicapped by the organ accompaniment. In the Viennese serenade, sung by the club choral, the solo parts were supported by E. Howard Alexander, baritone; Ruth Thorburn and Hollis Davenny, violinists, and Joseph C. Derdeyn, cellist. The other soloists heard during the evening were Anthony Jones, tenor; J. Roy Dickie, bass, and John A. Hibbard, bass, and a quartet composed of Mrs. H. M. Feely, soprano; E. H. Cassidy, tenor; Edna Stolzenthach, contralto, and H. B. Lauderbaugh, baritone.

CATHARINE ELSTON.

Margaret Adsit Barrell's Recitals.

Margaret Adsit Barrell, contralto of Buffalo, N. Y., is meeting with distinct success on her tours, by means of her excellent recital work. She appeared in Minneapolis lately at the Woman's Club Auditorium in a program composed largely of French, German and American songs. The Commercial Tribune said:

Mrs. Barrell is not only vocally proficient, possessing a contralto of large range and warm, rich quality, but possesses the art of singing, developed to an unusually finished degree. She was particularly satisfactory in her group of French songs, which aroused great enthusiasm. The "Sun Song," words by Zola Gale and music by Lillian Tyler Plogstedt, was particularly well received, the music showing a distinct gift of melody as well as a creative capacity of high order.

Mrs. Plogstedt was at the piano and accompanied in her usually artistic style, which has won for her the reputation of being one of the best accompanists in the country.

The recital was given for the benefit of the Glendale Scholarship Fund, and the pretty auditorium of the club was thronged with a most enthusiastic audience.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

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"MODERN TENDENCIES AND OLD STANDARDS IN MUSICAL ART." By J. Alfred Johnstone.

This volume consists of a number of very well written and interesting essays on musical matters, some—if not all—of which will prove attractive and instructive to students of music and to amateurs alike. The ten chapters are:

1. The true significance of absolute music.
2. The factor of personality in music.
3. Instrumental program music.
4. Classical and romantic piano playing.
5. Individuality and eccentricity in piano playing.
6. Mendelssohn's true rank in art.
7. Music in London 250 years ago.
8. A harpsichord tutor of 1750.
9. A centenary review of Chopin.
10. A centenary review of Schumann, appendix.

The first chapter is without doubt the clearest account and the most lucid explanation of absolute music and program music we have ever read. The author quotes from Fielding an apt passage which he very neatly applies to music: "The first thing a child is fond of in a book is a picture, the second is a story." Our author shows us that many persons do not get beyond the picture and story stage of their development. He says: "There is an influential school of philosophers who affirm that the object of music is to depict or portray something—some scene, some story, some action, some group of feelings and impressions; and that this something which it is the business of music to portray can be translated into words. According to their doctrine music tells a tale, and that tale might just as well be told in the more intelligible form of words. They say that the composer meant to express the tale they tell; and that if he did not explain the matter, it is their duty to explain it, so that the hearers may know what it is all about." He ably demonstrates the absurdity of this philosophy and clearly formulates "three of the articles of the true faith regarding the significance of the great music of the world. First, it must be beautiful in form; secondly, it must, in that beautiful form, express a beautiful personality; and, thirdly, if it is instrumental music, it must be entirely self-contained."

"It will now be understood that the true significance of fine music is that it expresses the beauty of a beautiful personality, the grandeur of a grand personality, the nobility of a noble personality, in a design of artistic form; it reveals the wonders of the character of genius in a concourse of sounds which appeal to the souls as well as to the ears of men; and that it needs nothing beyond itself to make that appeal intelligible." Enough has been quoted to show the author's style and to outline his tenets.

The author makes a good point when dealing with the difference between "the changing forms of expression and the everlasting essence of personality."

"The seers, the poets, the painters, the musicians, appear on our earth, some at one time, some at another; some thousands of years ago, some very near our own generation; and yet there is no sign of evolution in the greatness, in the grandeur, in the beauty of the imagination or personality as we move along the history of the ages."

And so we might continue, did space permit. We must content ourselves with saying that this volume of J. Alfred Johnstone is filled with valuable suggestions and food for wholesome thought concerning the art of music.

"THE MODAL ACCOMPANIMENT OF PLAIN CHANT." By Edwin Evans.

This book can be of practical value only to a limited number of musicians, namely, organists in Roman Catholic Churches where Gregorian music is sung. But it also possesses a charm for those who enjoy studying the history of music and tracing all its many ramifications during that long period from the Pipes of Pan and the crudities

of Tubal Cain down to the latest musical novelty of the season.

Edwin Evans writes well and is, moreover, a musician thoroughly equipped for the task in hand. We were familiar with his name long before this present volume was published. He says: "The circumstance of Gregorian music having been originally unaccompanied naturally implies that it is complete in itself. No accompaniment in anything like the sense in which we now understand it would have been ever possible at the time of its introduction. . . . Such being the conditions then prevailing we cannot be surprised that the beauties of Gregorian music still remain more apparent without accompaniment; and that the only justification for its addition is either that it assists the voice, or that it relieves, by the introduction of harmony, the effect of what our modern prejudices might otherwise incline us to regard as crude."

This quotation is long enough to show Edwin Evans' manner of approaching his subject. It reveals that he does not intend to supply a number of clever and brilliant accompaniments which will fit the old melodies with inappropriate harmonies, but that his object is to explain the beauties of the old style to the modern ear. All the eight modes are expounded, and a number of practical exercises in harmony are given for each mode.

"THE ABUSE OF THE SINGING AND SPEAKING VOICE"—causes, effects, treatment. Translated from the French of E. J. Moure and A. Bouyer by Macleod Yearsley. The translator of this book is a London surgeon and a medical inspector, and his interest in the original work

was due to the circumstance that the two French authors were also medical men. It is therefore to be taken for granted that this book is not a vocal method, but a study of the range, powers and limitations of the various voices and of the lungs and chests and physical condition of those who feel that they were sent on earth to sing. It is a short work that can easily be understood by anyone and which will give many valuable suggestions to anyone interested in the development of the voice, irrespective of any particular vocal method.

Sunday afternoon, November 5, at the same house, David Bispham appeared in song recital and met with a cordial reception from a large audience.

Sunday afternoon, November 12, the Passmore Trio gave a concert in the same place to a small but appreciative audience.

So much for the concert calendar. There is a movement on foot to get the Treble Clef Club and the Music Study Club to work together in giving concerts under the musical direction of a well known local artist. The idea advanced has been for the first concert or two to be given with the Treble Clef Club, assisted by local talent, the two clubs using their combined prestige to make these concerts popular and thus, perhaps later in the season, be able to bring artists from the outside. There seems to be no good reason why these two clubs should not work together in this manner and thus bring about a series of concerts, which in course of time would undoubtedly make Birmingham more receptive to music than it is at present. True, the two clubs work in different channels, the one is "studying" music, the other is doing actual singing; but in the end the two channels run together and really try to accomplish the same purpose, namely to make good music better understood and appreciated. It is to be hoped that the two clubs will look upon the matter in a broad light and thus be the means of bringing the musical interests of the city closer together.

Wednesday evening, November 22, Claude B. Hartsell, of the South Highland Presbyterian Church, gave an organ recital in compliment to Mr. Dahm-Peterson, the well known baritone, who spent the day in the city. Mr. Hartsell is a fine performer and does some quite remarkable pedal work. His registration shows extremely good sense of tone color. C. R. D.

Maud Morgan's Harp Concerts.

Maud Morgan will give two harp concerts on Thursday afternoons, December 14 and 21 (the former at 4 p. m. and the latter at 8 p. m.), at 13 Livingston place, Stuyvesant square, East, New York. She will be assisted by Marcel Roger de Bouzon, tenor; George Barrere, flute; Charles Lee Tracy, piano; Bidkar Leete, piano; the Metropolitan Women's Quartet: Cora Guild (first soprano), Cecile Chapman (second soprano), Alice Springer (first contralto), Mary Lansing (second contralto), and Mrs. George Henry Bayne, Miss Arleigh, Miss Taliaferro Ford, Theresa Lesher, Marjory McClintock, Eleanor Morgan Neely, harpists. The programs are of a most interesting nature, comprising pieces for harp alone and in conjunction with piano and voices. A set of Christmas carols, for voices and harp, will be a novel feature of the last concert.

Regarding Miss Morgan's recent tour, several press comments are herewith appended:

A most pleasing, wholesome, beautiful character is Maud Morgan, who has opened to a continent of people the full possibilities of the great instrument of the ancient bards. Come again and bring your harp, Miss Morgan.

Miss Morgan played and lectured her way right into the hearts of all present. And whether she played or whether she lectured, the applause that greeted her told her that she had made friends here, both on her own account and on account of the cause she represented.—Binghamton-Republican.

She is an artist to the tip of her fingers, who knows how to bring out the melodious qualities of the harp. She thrummed the strings with easy grace, and accentuated with a delicateness that held the attention almost as much as did her strains.—Hartford Daily Courant.

Rarely does a harpist receive such a welcome in Hartford as was given to Maud Morgan in the Center Church House Friday evening, and rarely does a harpist deserve such a welcome. In a program which was all too brief a genuine treat was afforded to lovers of music, whether of trained and classical taste, or of the larger class of those who can appreciate without defending their admiration.—Hartford Times.

Music lovers in this and other cities, when Miss Morgan is to appear, may rest assured that there will be perfect artistry as well as a complete mastery of the difficult instrument she plays. Seldom does a player of the harp play exactly in tune, but this cannot be said of Miss Morgan, for she secures the most perfect intonation at all times. Her program covered the whole gamut of harp literature, selections of amazing difficulties, requiring a control only gained by many years of study and practice.—Scranton Republican.

Christine Miller Has Triumph in Minneapolis.

(By Telegraph.)

MINNEAPOLIS, Minn., December 1, 1911.

Musical Courier, New York:

Christine Miller, the Pittsburgh contralto, who sang here this evening with the Minneapolis Symphony Orchestra, had eight recalls after her first number. The singer was obliged to add two encores. Miss Miller has been engaged as soloist for the popular Sunday concert with the Minneapolis Orchestra. A. W.

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was due to the circumstance that the two French authors were also medical men. It is therefore to be taken for granted that this book is not a vocal method, but a study of the range, powers and limitations of the various voices and of the lungs and chests and physical condition of those who feel that they were sent on earth to sing. It is a short work that can easily be understood by anyone and which will give many valuable suggestions to anyone interested in the development of the voice, irrespective of any particular vocal method.

"VOCAL SCIENCE AND ART." By Charles Gib.

This little volume is devoted especially to the cultivation and care of the boy's voice, and is written by the vicar of a London church who has had much experience with the training of boy choirs. The greater part of the work is taken up with directions about breathing. "The teaching of those who advocate 'chest breathing,' or 'abdominal breathing,' or 'back breathing,' or any other of the terms which are in common use, is in my judgment unsound, inasmuch as these teachers are setting up a part in place of the whole."

Charles Gib thinks the boy should use his voice while it is changing, and believes that it is as unwise for the developing voice to be kept silent as it would be for the growing muscles to be kept without exercises. Of course he is careful to explain how the changing voice must be treated. It would only do harm to keep the boy singing, or trying to sing, the same music, while his voice is breaking, that he sang while his voice was a pure "childish treble." His remarks on "How to Walk" are excellent. And he is strongly of the opinion that "singing is the best method of cultivating the speaking voice."

BIRMINGHAM MUSIC.

BIRMINGHAM, Ala., November 25, 1911.

Since the last writing musical affairs in Birmingham have taken on life. On October 25 Creator and his band gave a matinee and evening concert at the Jefferson Theater to good houses; the usual demand for encores nearly doubled the program.

The following Friday Charles Washburn, a former resident of Birmingham now living in Nashville, Tenn., gave a song recital at the Jefferson. He was accorded enthu-

PAY TO HEAR ORGAN.

The accompanying illustration is that of the console of the Wurlitzer Hope-Jones organ just installed in the Baptist Temple, Philadelphia. This organ has attracted much attention in the City of Brotherly Love, and the demonstrations given on the instrument during the past few weeks have attracted unusual attention. In fact, during the three weeks the organ was being exhibited the crowds, and all paying admission, it must be remembered, surpassed anything of the kind ever witnessed in that city, where organ music has been the attraction.

The following, from the Philadelphia North American, gives some idea of what a commotion these organ recitals have occasioned:

BIG CROWD AFTER RECITAL TICKETS.

POLICE HAVE HANDS FULL HANDLING THOSE THAT WANT TO HEAR GREAT ORGAN PLAYED.

The police had their hands full last night when an immense crowd rushed in the doors of the Baptist Temple at Broad and Berks streets, to get tickets for the last of the series of concerts on the famous Hope-Jones unit organ by Clarence Reynolds. Many hundreds of persons had assembled before the sale of tickets opened. The lined-up automobiles reached from Berks street to Montgomery avenue in Broad street. The crowd was composed mainly of women, desirous of hearing the famous "Storm" played on the Hope-Jones organ.

In the crush at the Temple door several women fainted. Two of them afterward forced their way into the Temple and listened to the organ recital.

More than 1,000 persons were turned away at the box office.

Over \$7,000 was taken in during the three weeks the organ demonstrations were being given, and this in itself furnishes some idea of the unusual character of the instrument.

The following description of the Philadelphia organ may interest those who keep pace with the latest developments in instruments of this character:

The chief stop in this organ—that upon which the whole tonal structure is based—is the "Diaphone."

For centuries organ tone was produced in two ways only, namely, from whistles (known as "Flue Pipes") and from vibrating brass tongues associated with pipes (known as "Reed Pipes").

In the "Diaphone" we have an entirely new method of producing tone—superior, beyond comparison, to the old, in so far as relates to churchly dignity or effect.

The first 32 foot "Diaphone" was introduced by Mr. Hope-Jones into his celebrated organ at Worcester Cathedral, England, in 1895, but the one now placed in Grace Baptist Temple is its superior in dignity, power and promptness of speech. The largest pipe measures three feet square inside, is thirty-two feet in length and weighs over half a ton. All its pipes are enclosed in a great room or "Swell Box" which can be opened or closed by the organist (through the medium of a "Balanced Swell Pedal")—thus enabling him to moderate or increase the power of the great "Diaphone" as he may desire.

The quality of tone furnished by the Diaphone is closely akin to that of the Diapasons met with in old European instruments. Enclosed in the same room or swell box are two other stops, one a soft "Dolce Diapason" and the other a heavy foundation stop of "Buty" character known as a "Tibia Plena."

These three stops form what is known as the "Foundation" Department of the instrument.

The "Brass" Department of this organ contains a great trumpet or "Tuba" which extends from the 16 foot bass note up to the highest note of the keyboard. The tone of this Tuba, which is very powerful, is exceedingly smooth and horn-like. It is, of course, enclosed in a separate room or swell box of its own.

A third or "Orchestral" Department is provided, and this contains stops of great variety in power and tone color. In this department we have wonderful representations of the orchestral Oboe, of the Cor Anglais, the Clarinet, the Oboe Horn, the Trumpet, the Violin, Flutes and other imitative stops. The Vox Humana is also to be found in this department.

Into the more recent Hope-Jones Organs a "Percussion Department" is introduced and the instrument in the Grace Baptist Temple is unique in having the first complete "Percussion" Department introduced into any Church Organ.

The tones from the nine stops of this Department are produced by percussive means; nevertheless some of these tones are sustained or continuous-sounding. By judicious use some most delightful and artistic musical effects can be obtained from these stops, more especially when they are combined with those belonging to the "Flue" or "Reed" families.

The stops are brought into and out of action—not by the usual drawstop handles—but by a double set of "Stop Keys," arranged convenient to the organist in an inclined semi-circle. These are variously colored so that the performer may readily distinguish between the different classes of tone.

Most of the stops can be drawn independently on any of the keyboards or on the pedals.

There are three balanced swell pedals for controlling the expression, and these can be operated either by foot or finger. Each pedal is connected with an "indicator and controlling key" fixed on the lower edge of the music desk. This key shows the position of the expression pedal at all times and (being electrically sensitive) moves the pedal directly as it is pressed by the finger in either direction.

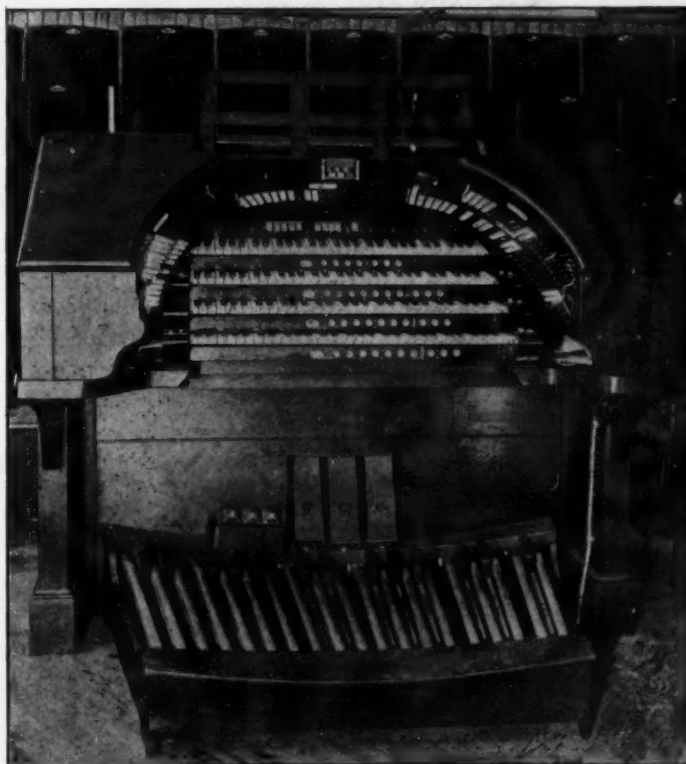
As shown by the illustration on the front cover, the console or key desk, from which the organ is controlled by electricity, is located in advance of the instrument. This console is provided with four sets of keys for the hands and one set for the feet. The upper keyboard has the expressionless touch hitherto deemed inseparable from the organ; but each of the other keyboards (including that for the feet) is provided with the "Double Touch" and the lower manual keyboard has also the "Pizzicato Touch."

The introduction of these touches, which enable a performer to secure expression and change of tone color from the fingers, entirely alters the character and scope of the organ as an instrument.

Its dignity and grandeur remain but the power of accent and rhythm is for the first time introduced. Instead of being a cold and impassive instrument, it now becomes warm, emotional and flexible—and therefore a truly musical instrument.

The Baptist Temple organ has 100 stop keys. To help in operating these, 37 adjustable double touch thumb pistons located between the various keyboards are provided.

Pressing these with ordinary force results in the manual stops alone being changed, but by exerting much greater force an ap-



CONSOLE OF ORGAN IN BAPTIST TEMPLE, PHILADELPHIA.

propriate selection of pedal stops and couplers can at the same time be secured.

For independent control of the pedal department a double touch "Suitable Base" stud is provided below each keyboard. These secure automatically a bass that is exactly suited not only in power, but also in quality of tone.

Wind for this great organ is supplied by a 25 H. P. motor which operates a rotary "Orgoblo" fan. Four pressures are used, namely 32 inches, 25 inches, 20 inches and 10 inches.

Through the courtesy of the Rev. Dr. Russell H. Conwell, pastor of the church and president of Temple University, and with the concurrence of the board of trustees—interested parties will be allowed to see and hear the organ at convenient hours.

Application may be made to the organist, Mr. W. P. Twaddell, 1027 North Thirteenth street, Philadelphia, or to Mr. R. Hope-Jones, North Tonawanda, N. Y.

Another one of these wonderful organs is to be heard in the Hotel Statler at Buffalo. The following letter from the famous organist, Clarence Eddy, is interesting, as it refers directly to the Buffalo organ:

THE BELLEVUE-STRATFORD,

PHILADELPHIA, November 22, 1911.

DEAR MR. HOPE-JONES: Let me congratulate you upon having Herbert Alvin Houze to exploit your wonderful organ in the Hotel Statler at Buffalo. I spent the evening with him there last Saturday, and was charmed with his playing. He displayed the resources of that marvelously intricate instrument with the utmost facility and commanded my admiration.

Yours very truly,
(Signed) CLARENCE EDDY.

It may interest the readers of THE MUSICAL COURIER to know that the Wurlitzer Hope-Jones Unit Organ is the instrument that is creating such a commotion in the musicians' organization, for the reason that the theatrical managers throughout the country are closely studying this instrument with the end in view of placing it in the theaters. Already several orders have been given the Wurlitzers for organs to be placed in theaters and in hotels, these instruments to take the place of orchestras.

Balalaika Orchestra Again at Hippodrome.

Despite a Sunday of much music a multitude went to the Hippodrome Sunday night to hear the Imperial Russian Balalaika Orchestra, this being the third concert this unique body of players has given in the vast auditorium. The program partook of much the same characteristics of the former concerts in New York, and it may be said was enjoyed as much as ever.

As at other concerts in the metropolis the program combined Russian folk tunes, some modern Russian music and then numbers by composers from other nationalities. Of course, the orchestra played the song of "The Volga Boatman"; no matter if it gave concerts in New York every night the people would want this number with its haunting melody reflecting "man's inhumanity to man."

Many of the selections had to be repeated. Among them were Rodolfo's aria, sung in the first act of "La Boheme," "Passepied" by Delibes, Drigo's "Serenade," the berceuse from Godard's "Jocelyn," and several Russian numbers. One composition entitled "In Memorial to Tchaikowsky," arranged by N. P. Fomin, introduced the principal theme from Tchaikowsky's B flat minor concerto. Another effective composition by Fomin was the "Dance d'Auvergne." The Balalaika soloist of the evening, Mr. Pogoreloff, played a waltz by himself which he entitled "Mary"; he also played a dance by W. W. Andreff, the musical director of the orchestra, which resembled a Hungarian czardas, and it was named "Chardash" on the printed program.

The intermezzo from "Cavalleria Rusticana" was among the extra numbers performed.

Because of a railroad accident some changes had to be made in the vocal numbers advertised. The basso of the Russian Quartet, Josef Tomashevitch, was delayed. The soprano, Mlle. Orlov; the contralto, Mlle. Scriabina, and the tenor, Nikolai Vasiliev, however, appeared. The soprano sang a berceuse by Gretchaninoff, and in "Dawn," a duet by Tchaikowsky, with the contralto. The contralto later sang "Night," by Grodskiy, and then with the tenor united in a duet, "Don't Tempt Me," by Glinka. The singers wore their picturesque Russian costumes, and this naturally added to the spectacular features. The concert closed with the performance of a waltz, "Fawn," by Andreff, played with marvelous virtuosity, like all the music of the evening.

Clifford Lott's Program.

Clifford Lott, the baritone, will sing the following program at his recital in the Belasco Theater, Monday afternoon, December 11:

Hear Me, Ye Winds and Waves (Scipio).....	Handel
Creation Hymn.....	Beethoven
Vittoria.....	Carissimi
Am Meer.....	Schubert
Schöne Wiege, Meiner Leiden.....	Schumann
Die Rose, die Lilie.....	Schumann
Murmeldes Luftchen.....	Jensen
Gewitternacht.....	Franz
Die Mainacht.....	Brahms
Traum! Bogen und Pfeil.....	Brahms
In der Dämmerung.....	Bechgaard
Schifferlied.....	Sinding
Lydia.....	Fauré
Für Dich.....	Chase
Daheim.....	Kaun
The Butterfly.....	Waldo Chase
The Cossack.....	Sidney Homer
The Eden Rose.....	Arthur Foote
Love Me, if I Live.....	Arthur Foote

Blanche Rogers Lott at the piano.

Vienna Note.

VIENNA, November 7, 1911.

Luigi von Kunits, director and violin master of Pittsburgh, Pa., lives with his charming American wife and three children in what was once a hunting lodge of Maria Theresa and which still contains some of the original furnishings. When visited by THE MUSICAL COURIER correspondent, he said that he was as busy as when in America. His successful concert in Bösendorfer Saal recently was noted in a former letter. Tuesday he plays the violin solo in the "Buckliger Geiger" at the Volks Oper; Wednesday, in a chamber music program; Thursday, at a concert of the Eisenbahn Gesellschaft; the 25th at the Military Casino; the 28th at Ehrhaar Saal, and December 6 he will assist in a Brahms concert. His talented protegee, Vera Barstow, of Pittsburgh, played two of his compositions, "Albumblatt" and "A Scotch Lullaby," as well as "The Fountain," by Schumann, very artistically. Von Kunits himself then played his "Sarabande-Musette," a tarantelle, the Sarasate "Caprice Basque" and Paganini's "Non piu mesta," with his own cadenza. Von Kunits' fine tone and general artistic treatment always win the warm admiration of his hearers. His compositions are lyrical in style and poetical.

LONDON

HAREWOOD HOUSE, HANOVER SQUARE, W. }
LONDON, England, November 24, 1911.

"Tannhäuser" in its Paris version was given at Covent Garden, November 20. Vocally and musically it proved to be the best production so far this season. The cast was as follows:

Elisabeth	Madame Petzl-Perard
Venus	Frau Langendorff
Tannhäuser	Heinrich Hensel
Hermann	James Goddard
Walther	Haigh Jackson
Heinrich	Fred Shaw
Biterolf	Erich Hunold
Reinmar	Gaston Sargeant
Ein Hirt	Alice Wilna
Wolfram	Rudolf Hofbauer

Conductor, Franz Schalk.

The ballet in the opening of the first act was a thing to weep over. Covent Garden is sadly hampered through its provincial notions of economy, and the production of

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"Tannhäuser" was one of those occasions when a little extravagance in the way of employment of the fine body of Russian dancers, that occupy the boards at Covent Garden on alternate nights with Wagner æstheticism (and who were indulging in a night off November 20), would have proved a commendable expenditure. To paraphrase Macaulay opera in England will never have any reason to rejoice until a class of which the influence is intellectual and æsthetic rises to ascendancy. That day seems far distant, in London at least. In his conducting of "Tannhäuser" Herr Schalk proved his capacity in a fuller degree than in any other Wagner opera conducted by him this season (his first at Covent Garden) in the matters of tempo, coherency, smoothness of the vocal and orchestral relationship and consequent lyricism, and intense dramatic delineation. The character of Elisabeth, which is usually represented as that of a very bourgeois bride-elect, was in the conception of Madame Petzl-Perard the Elizabeth of the Landgrave of Thuringia. That is as one likes to imagine the Landgrave of Thuringia and his daughter to have been in birth, breeding and culture. Madame Perard sang well the music accorded the role. She is, in short, a very fine artist. The Wolfram of Rudolf Hofbauer was very uninteresting as the phlegmatic, self sacrificing, or vice versa, lover is so apt to be on or off the stage. His aria to the evening star was too doleful for words. As to the title role, it was refreshing to hear it sung, and that with finish, quality of vocal tone, facility, and sense of phrase. In this character Heinrich Hensel achieved a great triumph. And histrionically, as well as vocally, this young artist portrayed the part with real mastery. In appearance he is the ideal knight of romance.

The London Opera House will produce "Rigoletto" on Saturday evening for the first time, with Renaud in the title part and Orville Harrold as the Duke. The repertory for this house for next week is "Quo Vadis," "Rigoletto" and "Faust."

"Königskinder" will be given at Covent Garden on Monday evening next, November 27, for the first time in London.

The third concert of the season by the London Symphony Orchestra brought forward Pablo Casals as soloist, who in the Saint-Saëns concerto in A minor for cello, and in Max Bruch's "Kol Nidrei," delighted his audience. The program was formed of Dvorák's "Husetska" overture, the violoncello solo, variations for string orchestra by W. H. Reed, and Tschaikowsky's symphony No. 4. The varia-

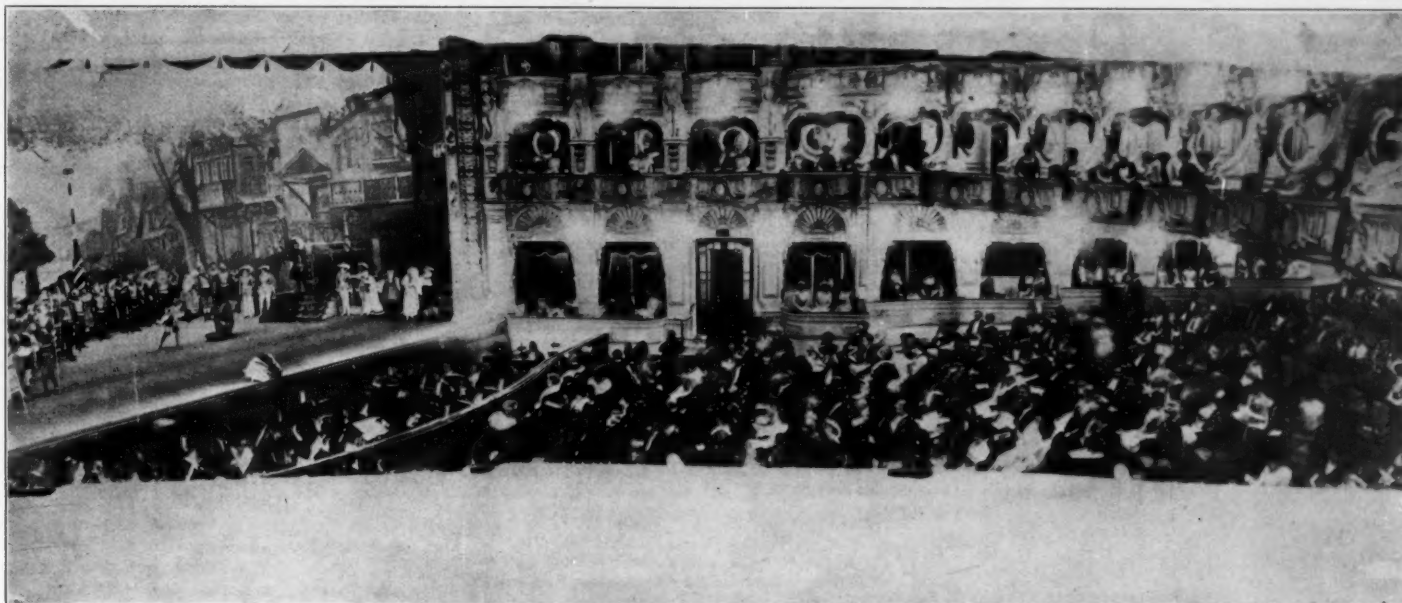
tions proved to be a very interesting composition by one of the first violinists of the orchestra. It was conducted by the composer and impressed one as being an exceptionally well written work, melodious, and of much variety in orchestration and contrast. The first production of the work was at the last Worcester (England) Festival, where it also made a very distinctive impression.

The London Symphony Orchestra announces the engagement of Siegfried Wagner for one of its late spring concerts to be given at Albert Hall when the program will be formed of Siegfried Wagner's own compositions and selections from his father's.

Reinhold von Warlich, who has given three interesting programs at the Thursday 12 o'clock concerts at Aeolian Hall, will deliver his only London recital prior to his leaving for an American tour December 4, when his program will be entitled "Heine and His Interpreters." Mr. von Warlich has selected songs from Robert Franz, Liszt, from Schubert's "schwanengesang," and from the Schumann op. 24. "Four composers with entirely different points of view," to quote the artist, "Schubert and Franz the more objective and Schumann and Liszt the subjective song translators, the latter two expressing with perhaps much greater freedom their own personal emotional feeling." Mr. von Warlich will give this particular program at many of his American recitals. He will begin this season's tour January 27 with the Russian Symphony Orchestra in New York City. February 6 he will sing with the Minneapolis Orchestra, and between these two dates he will fill recital dates in Buffalo and Grand Rapids. With the Minneapolis Orchestra he will sing (besides a group with piano accompaniment), two very interesting dramatic ballads by the Russian composers, Gretchaninow and Arensky—"At the Cross Roads," by the former and "The Wolf" by the latter named. The words to the Arensky song are by Alexander Tolstoi, a cousin to the late poet Tolstoi. For his piano group Mr. von Warlich will sing in English some Elizabethan songs and ballads of a later day. As Mr. von Warlich said: "I shall probably arrange a group to range from Elizabethan date to the present date and I have been looking over some MacDowell songs that are particularly interesting."

Benno Moiseiwitsch, the young Polish pianist, was again heard in recital on November 21 at Bechstein Hall. Among the younger artists of the keyboard Mr. Moiseiwitsch must be accorded a place in the first rank. In his capacity to produce tone quality he has few equals. His singing tone, his passage playing, his pedaling, each and all attest to the æsthetic and musical sense of the pianist. His program approached the monumental in construction—its only fault. The first number was the Mendelssohn prelude and fugue in E minor, the prelude brilliantly played and the fugue defined with admirable precision and accent. Following came the Schubert fantasia, and here the pianist showed his fine poetic sense, and his capacity for analytic musical thought which recreates, constructs and builds always anew from within contrary to the rule of the misconstruing pianist who builds from without according to the formula of imitation. The Schubert fantasia, a magnificent composition, is one, however, but seldom heard in the concert room. It presents difficulties not only of the technical variety but of the deeper interpretative order, which latter demand the original, recreative mind referred to above. Not that all compositions in general differ very much in this demand, but the Schubert fantasia in particular issues a kind of command that must be obeyed, else all its art and poetry become a kind of negation. And to the discerning, analytic and recreating musical mind much becomes luminous that must forever remain obscure to the formalist and copies of the external. In the Schumann "Etudes Symphoniques," a work necessitating the same recreative thought, Mr. Moiseiwitsch again demonstrated the correct ethical side of his pianistic art. A group by Brahms, consisting of three intermezzi, the rhapsodie in E flat and ballade in G minor, and the Liszt polonaise in E, completed the afternoon's program.

Charles W. Clark, in his song recital at Aeolian Hall, November 23, with Mrs. Clarence Lucas, accompanist, brought forward an interesting, varied and non-hackneyed program, beginning with an English group of songs by Blair Fairchild, Beal, and Carl Busch's "The Eagle," and three charming songs by Arthur Hartmann, "Letztes Gebet," "A Fragment" and "A Slumber Song," the two latter also in English, a group of six Debussy songs, two by Bungert, two by Schubert, and four Loewe ballads, completed in part Mr. Clark's program. The beauty of Mr. Clark's song interpretation is that he sings his songs. His absolute command of vocal tone and technic in general of the art of singing places him among the few real vocalists of the day. This, combined with his erudite knowledge of song literature and interesting selections therefrom which always make up his programs afford a real treat to lovers of song singing on the occasion of his



PERFORMANCE OF "WILLIAM TELL" AT HAMMERSTEIN'S LONDON OPERA HOUSE.
Orville Harrold, the American tenor, as Tell, kneeling in center.

every recital. Mr. Clark returns shortly to America to fill several important engagements.

Yolanda Merö and Lily Henkel gave a two piano recital at Steinway Hall, November 22, when the Schumann andante and variations and the suite, op. 15, by Arensky, figured on the program. Miss Merö played a Liszt group of solos and repeated the good impression she created on the occasion of her recital the week before.

Mary Cracroft, the English pianist, has just completed a series of five chamber music concerts in London which proved the capacity of the pianist as an ensemble player as well as soloist in which latter form of piano art she has established her reputation. December 11 Miss Cracroft will give a recital at Aeolian Hall when she will play a program attractive for its uncommon construction. On the occasion of Rachmaninoff's recent visit to London Miss Cracroft met and played for the distinguished Russian composer-pianist, who was very enthusiastic about several of his piano compositions that Miss Cracroft did for him and will introduce to American audiences the beginning of next year. On many questions of interpretation and tempi of the Rachmaninoff works Miss Cracroft has now the authentic word.

Katharine Goodson and the Wessely Quartet brought out a new quintet by Arthur Hinton at Bechstein Hall November 22, a work that many acclaim as the best thing that Mr. Hinton has created so far. It was received with much enthusiasm and accorded admirable acknowledgment by the press.

Carreño and Elman will give a joint recital at Queen's Hall December 1. The César Franck sonata in A for piano and violin and the Beethoven "Kreutzer" sonata are on the program.

Perceval Allen has been engaged by the Liverpool Philharmonic Society for the first performance of Coleridge Taylor's new work, "A Tale of Old Japan." And at the same concert Miss Allen will sing in Debussy's lovely work "The Blessed Damsel."

Bachaus will make his last London appearance before leaving for America at a special orchestral concert with the Queen's Hall Orchestra and Fritz Steinbach conductor,

December 9. Mr. Bachaus will play, among other numbers, the Beethoven "Emperor" concerto.

Mrs. C. Milligan Fox's new book, "The Annals of the Irish Harpers," has just been issued by the Smith and Elder press.

Eames and De Gogorza to Sing at Hippodrome.

Emma Eames and Emilio de Gogorza will be the attraction of two prominent events in the social and musical life of New York City during the last week of the present year.

The first will be a morning musicale of the "Chansons en Crinoline" series, arranged by Mrs. R. W. Hawkesworth, to be given in the ballroom of the Plaza Hotel on December 28. The musicale will be in the period of the First Empire and stage settings, costumes and songs will all be of that picturesque time. Madame Eames' great

torium available, and it is doubtful if even the huge Hippodrome will accommodate all who wish to see and hear Eames and De Gogorza in their first joint concert in the East.

The program for the Eames-de Gogorza concerts is quite out of the ordinary and will prove a delight to every lover of music. Madame Eames will give arias from her most famous operatic successes, in addition to a number of songs, and de Gogorza will offer a similar variety of numbers, including some delightful Spanish melodies, which no one can sing as he does. The two beautiful voices will also blend in a number of duets, which will be an especially noteworthy feature of the program.

Persinger Plays in Weimar.

Louis Persinger, the young American violinist, who has made a marked impression by his performances in Germany, played recently at the Erhalungs Saal, in Weimar, in joint recital with Elsa von Grave, the pianist, who is remembered in this country. The artists united first in the Brahms sonata in D minor (op. 108) and later in the Richard Strauss sonata in E flat major (op. 18). Each of the artists were also heard in music which is not in the chamber class. Mr. Persinger played the Bruch D minor concerto, with the pianist playing the orchestral score, and Madame von Grave added a group of favorite Chopin numbers. A fine public applauded the musicians heartily, recalling them back to the stage several times.

Vienna Recital.

One of the best piano recitals given here this season was that by the German-Russian, Hans Ebell. He shows a fine balance and healthy intelligence in all he does, besides great musical ability and a fine sense of dynamics. His program included Bach-Busoni's D major prelude and fugue; Haydn's "Andante con variazione," in F minor; Schumann-Tausig's "Spanish Rómanze" ("Contrabandiste"); Brahms' sonata, op. 5, F minor; Liszt's "Funerailles"; Schubert's "Wohin!"; "Mazeppa" (etude); Scriabine's "Poeme," op. 32; Henselt-Godowsky's "If I Were a Bird"; Strauss-Godowsky's "Contrapuntal Paraphrase on the Waltz 'Künstlerleben'" (manuscript). His reading of the prelude and fugue was masterly, as was that of the difficult Brahms sonata. In the Liszt "Wohin" and the Scriabine "Poeme" he had ample opportunity to display his light, feathery touch, which made an excellent contrast to the big sonorous chords in the heavier numbers. He is booked for a number of concerts in the European cities this winter.



THE DRESS REHEARSAL OF "QUO VADIS" AT HAMMERSTEIN'S LONDON OPERA HOUSE.

beauty will be enhanced by a regal Empire gown, made by Worth and specially designed for this occasion. The function will also be notable from the fact that de Gogorza will sing in costume for the first time. The great baritone will wear the uniform of a general under Napoleon.

The second event will take place at the Hippodrome on New Year's Eve and will be the inaugural concert of a comprehensive American tour under the direction of Frederic Shipman. It was originally intended by Mr. Shipman that this opening concert should be given at Carnegie Hall, but so tremendous an interest has been already displayed in the coming of the noted song-birds that it was deemed advisable to secure the biggest audi-

CHICAGO

CHICAGO, Ill., December 2, 1911.

The Theodore Thomas Orchestra gave an extra matinee in Orchestra Hall on Thursday afternoon, Thanksgiving Day. The program, which was repeated on Friday afternoon and Saturday evening at the regular concerts, consisted of the overture "The Bartered Bride," Smetana; the larghetto from symphony No. 2, Beethoven; the allegretto scherzando from symphony No. 1, op. 4, Svendsen; two Norwegian melodies, Grieg; five Hungarian dances, Brahms; the scherzo, op. 25, Goldmark; Walther's "Prize Song" from "Die Meistersinger"; "Perpetuum Mobile," by Ries, which was played by all the first violins; "Under the Tree," by Massenet; the waltz from "Der Rosenkavalier," Strauss, and the polonaise in E, Liszt.

Birdie Blye, who returned recently from a five weeks' successful tour in the East and South, is now filling engagements in the Northwest. This week she is giving recitals in Minneapolis, December 4, second engagement; Huron College, South Dakota, December 6; University of South Dakota, Vermillion, December 7, third engagement, and Sioux City, Ia., December 8, third engagement.

Dr. Ludwig Wüllner, the great exponent of the German lied, will give a song recital Sunday afternoon, December 17, at the Studebaker Theater, under the direction of F. Wight Neumann. This will be Dr. Wüllner's only recital appearance in Chicago this season.

Sunday afternoon, November 26, Francis Macmillen, violinist, was heard in his final Chicago recital prior to his return to Europe. His program was as follows:

Concerto Mendelssohn
Traümel Schumann
Ave Marie Schubert-Wilhelmj
Old Viennese Waltz Kriesler
Causerie Macmillen
Bohemian Dance Randegger
Adagio from G minor concerto Max Bruch
Zigeunerweisen Sarasate
Humoresque Dvorak
Gavotte Gossec
Serenade à Colombine Gabriel Pierné
Saltellato Caprice Randegger

In all of these numbers the American virtuoso displayed beautiful tonal quality, poetic reading, exceptional interpretation and, above all, a perfect technic. After each selection the recitalist won well deserved applause, many of

the numbers being encored. In "Causerie," which, by the way, had to be repeated, Mr. Macmillen's gift as composer was revealed beautifully, and the applause accorded the number reflected credit not only on his playing, but also on the charming composition itself. It is a new gem in the violin literature. Mr. Macmillen is going to Europe and no doubt will find on the Continent an echo of his triumphs in America. A capacity audience was present in the Studebaker Theater. Charles Lurvey, at the piano, gave poor support to the violinist, his accompaniment being only of mediocre order.

Sunday afternoon and evening, November 26, Sousa and his band gave two concerts at the Auditorium Theater. At both performances the house down stairs was practically sold out and the upper floors were well filled with an enthusiastic audience. Sousa, who has just encircled the world with his band, winning triumphs everywhere, received an ovation in Chicago. The program, afternoon and evening, comprised popular, classical and operatic numbers, all finely played by the band under "The March King." The genial conductor was in the best mood and delighted all by his generosity of encores. The soloists were Herbert L. Clarke, cornetist; Virginia Root, soprano, and Noline Zedler, violinist, all of whom contributed to the enjoyment of the concerts.

Theodora Sturkow Ryder gave an informal studio tea for Amelia Gardner, of the "Master of the House" company, Sunday afternoon, November 26. Mr. and Mrs. Ansley Salz, of San Francisco, were among those present. On November 17 Madame Ryder played at Oil City, Pa. The appended notice appeared in the Oil City of that town:

It was the initial appearance here of Madame Sturkow Ryder, a pianist of note, whose charming personality won the audience from the start and whose brilliant performance added beauty to the work of the great composers. The Schubert Club Chorus enhanced its already splendid reputation by its interpretation of several numbers, singing with power and fine effect.

Madame Ryder's performance was remarkable for its technic, its power of expression, its delicacy of touch and its vigorous strength. She has a broad, highly intelligent grasp of the composer's thought and with artistic skill wrought out the idea in a masterly manner. Her interpretation of several difficult numbers by MacDowell was beautiful, as was her execution of Liszt's rhapsody. "The Musical Snuff Box," a delightful composition by Laidow, was given by Madame Ryder in an exquisite manner, surpassing any previous local performance of that same work. Taken altogether Madame Ryder's recital was strikingly beautiful, and it were difficult to name any particular number as surpassing the other. Collectively it was a performance greatly worth while. Hearty applause greeted each number, and at the close of the program Madame Ryder favored with an encore number.

Mrs. W. A. Alexander, a talented pupil of Hanna Butler, soprano, and teacher at the Cosmopolitan School, was heard at the 407th concert of the Amateur Musical Club in the Assembly Room on Monday afternoon, November 27. Mrs. Alexander sang selections by Strauss, Massener, Paladil and MacFaydn, with good understanding of the text and fine musicianship. Her work reflected credit upon her instructor.

"If someone will find me one list of songs," said Albert Borroff, the American basso-cantante, in a recent interview, "representing various schools of composers, all well translated, nothing will please me more than to sing an entire English program at my next recital. There have been many attempts to translate into English songs of other languages, and while some might be called good, the vast majority are bad, in many cases ridiculous. One paramount difficulty is that the foreign composers are attracted by the meaning and musical quality of some verses or combination of words. The melody so suggested sings with these particular words and with nothing else that is or that can be devised. How is a translation to be made so that the melodic line will be kept in the right place? How can the accent remain and how can the translation be

made so that the climax will not be altered. I say that we should always give songs in the original vernacular. Anyone who is willing and able to spend the time may gain a sufficient facility in German, French and Italian to make the diction in these languages presentable, and so the character and intent of the masterful songs of foreign composition may be preserved."

"But you always sing some songs in English at your recitals," the interviewer objected.

"Yes," was the reply, "but these songs are generally by composers who wrote in the English language, and never do I sing the songs of composers just because their names are a byword with the concertgoer. At my last recital I gave a composition of Rachmaninoff in Russian and it had to be repeated. All my experience has taught the lesson that it is best to sing the works of the masters in their native language whether it be English, French, German, Italian, Russian or any other."

Two performances of Handel's "Messiah" will be given by the Apollo Musical Club of 300 singers in the Auditorium Theater, Friday night, December 29, and Friday night, January 5. The entire Theodore Thomas Orchestra will furnish the accompaniments and Harrison M. Wild will be the conductor, as in past years.

Lucille Stevenson, soprano, gave three successful recitals last week in Oskaloosa, Ia., Mt. Vernon, Ia., and Moline, Ill. On December 4 she will sing at St. Joseph, Mo.; on December 8 she will appear at Fargo, N. Dak. For December 11 she has been engaged to appear in Crawfordsville, Ind., and the following day she is booked at Lafayette, Ind. The dates already booked for this talented soprano for the month of January are "The Messiah," at Winnipeg, on January 1 and 2; soloist in "Elijah," at Toronto, on January 12, and soloist with the Minneapolis Orchestra, January 14.

The Chicago Mendelssohn Club will give the first concert of its eighteenth season at Orchestra Hall Thursday evening, December 7. The main feature on the program will be "His Mammy's Dream," by Arthur Dunham, the Chicago composer and organist, who will conduct his own composition. Local singers will be the soloists.

Marion Green furnished the program at the third of the series of artists' concerts given in Danville, Ill., under the management of H. Y. Mercer, last Thursday night, November 23. The Commercial News said:

It was one of the best ever given in this city. He delighted the audience with a deep, rich, powerful voice—a voice of so beautiful and mellow quality one rarely hears. His Haydn numbers were given in true oratorio style with a satisfying clearness of the difficult runs. The singer was at his best in a selection from Massenet's opera, "The Juggler of Notre Dame," which gave opportunity for beautiful shading, phrasing and rendition.

Pupils of Herman Devries appeared in recital at Gary, Ill., last Sunday, November 26. The Gary Daily Tribune of November 27 said:

Assembly Hall was well filled yesterday afternoon with music lovers who had come to hear Esther Pearson and Lester Luther, pupils of Herman Devries, in song recital. Mr. and Mrs. Devries accompanied the young people here and presided at the piano during the afternoon, playing alternately. Both Miss Pearson and Mr. Luther have splendid voices and the recital was a most enjoyable one. Each of the singers sang a group of charming solos, ending the program with a trio of duets that were among the most enjoyable numbers of the afternoon.

Edward Clarke, the baritone, who recently gave his first Chicago concert, is quickly establishing himself as a Chicago teacher and singer. He has twenty-five pupils enrolled in his classes and has booked a number of engagements in and about Chicago. He assists at an organ recital at Marion, Ind., December 8.

The Chicago Singverein, under the direction of William Boeppler, gave its first concert of the season in Orchestra Hall on Thursday evening, November 30, before a crowded house. The mixed chorus of some 200 voices has been beautifully drilled and showed the result of good training.

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The pianissimo effects were exquisite, the climaxes well understood, the attacks precise, the shadings admirable, and in all the selections the work of that body of singers deserved only words of praise. Mr. Boepler is to be congratulated on the good ensemble of the performance. A coloratura soprano member of the Montreal Grand Opera Company, Helen Koelling-Matheson, was the soloist, singing the aria from Delibes' "Lakme."

Alexander Heinemann, the German lieder singer, will be heard in song recital Sunday afternoon, December 10, at Music Hall, under the direction of F. Wight Neumann.

The Theodore Thomas Orchestra, Frederick Stock, conductor, will give a concert at Leon Mandel Assembly Hall, Tuesday, December 5. The program will be as follows:

Overture to The Bartered Bride.....Smetana
Symphony No. 5, E minor, op. 64.....Tschaiakowsky
Träume.....Wagner
Under the Tree.....Massenet
Cello and clarinet obligatos by Messrs. Steindel and Schreurs.
Hungarian Dances (17-21).....Brahms-Dvorak

Hugo Kortschak, violinist, played at a Thanksgiving musicale given at the home of Bryan Lathrop, president of the Orchestral Association, Thursday, November 30. Mr. Kortschak has engagements in Evanston on December 3 and 7. December 7 he will play the Elgar violin concerto for the Program Study Class in Evanston. The well known violinist appeared recently in a recital in Waterloo, Ia. Appended are some press notices of the recital:

Music lovers of Waterloo were delighted with the concert given Tuesday evening in the First Congregational Church by Hugo Kortschak, the gifted Hungarian violinist, as the second number in the artists' course.

Kortschak is a most soulful musician and the liquid tones that he brought forth from his strings were a delight to the ear. Every note was perfect and the abandon with which he played certain of his numbers won enthusiastic encores from his audience. Kortschak looks like a typical musician and his foreign accent was clearly shown in his announcements of change in one or two of the program numbers. Kortschak has been in this country only one season, but his immediate success can be easily prophesied from his wonderful playing.—Waterloo Evening Courier.

That the many people who attended the concert given by Hugo Kortschak, the celebrated violinist, at the First Congregational Church last evening were more than satisfied with the entertainment was shown by the enthusiastic reception which the artist received at the close of the first number and which increased noticeably with each succeeding selection played. To those of limited musical training it seemed marvelous that such tones of rare sweetness and emotion could be expressed on any instrument, while others who understood the music better pronounced it flawless. The generosity with which Mr. Kortschak responded to the wishes of the people with encores contributed much to their pleasure and the program was extended to a very long and full evening, which will long be remembered by those who heard.—Waterloo Evening Reporter, November 22, 1911.

The seventh Aeolian recital was given on Tuesday afternoon, November 28, at Music Hall. The soloist of the day was Mabel Sharp Herdieu, one of the best known sopranos in the Middle West. The singer was heard in a group of songs by Cadman, "From the Land of the Sky Blue Water" and "The Moon Drops Low," both of which were given exceptionally good readings, and also in a composition, "May Time," by a Chicago composer, Arthur Olaf Anderson. In the second part of the program Mrs. Herdieu sang "A Bowl of Roses," by Clark, "O, Heart of Mine" by Clough-Leigher, and Rummel's "Ecstasy." Mrs. Herdieu was at her best, and therefore further comment is deemed unnecessary. Each hearing of this artist brings new pleasure to her many admirers. She is one of Chicago's best artists, and one who reflects credit on the instruction given in this locality, as Mrs. Herdieu's successes have been won mainly outside of Chicago, though she has appeared here with the leading organizations, including the Apollo Club and Thomas Orchestra.

Georgia Kober, president of the Sherwood School, gained considerable fame on the Pacific Coast, where she appeared in piano recitals. On her way back East she played at Oklahoma City, on Thursday evening, November 30, and from reliable sources it is learned that her success was complete.

Emil Liebling, assisted by Louise Hattstaedt, soprano; Melvin Martinson, violinist; Day Williams, cellist, and Marie Bergerson, accompanist, will give a complimentary chamber concert at Kimball Hall on Sunday afternoon, December 3. The program will open with Kroeger's sonata, op. 32, played by Melvin Martinson and Emil Liebling. Louise Hattstaedt, soprano and a professional pupil of Karleton Hackett, of the American Conservatory, will be heard in songs by Hahn and Debussy, which will compose the French group; compositions by Clark, Moir and Cadman will represent the English selections. Mr. Liebling, Melvin Martinson and Day Williams will play trios by Sibelius, Emil Liebling and Franz Bendel. Mr. Liebling will furnish several soli, playing his own compositions. The sonata by Kroeger and the trio in G minor by Bendel will have on this occasion their first hearing in

Chicago. The compositions by Liebling will be played from manuscript, as they have not as yet been published.

E. A. Stavrum, local manager for the Maude Powell-Arthur Van Eweyk recital, has sent out postcards from the gifted violinist, announcing that the concert will take place at Music Hall on Friday evening, December 8.

Maurice de Vries married his pupil, Lulu Randall, in St. Joe, Thursday, November 30 (Thanksgiving Day). The young couple will return to Chicago next Monday. Congratulations to the bride and bridegroom are extended by this office.

Herbert Miller, the Chicago baritone, won unanimous praise from the dailies, which endorsed everything that was said in THE MUSICAL COURIER concerning this artist's remarkable song recital, which took place at Music Hall a week ago last Thursday. Following are criticisms from the Chicago daily papers:

Herbert Miller's song recital in Music Hall last night was one of the most interesting and attractive expositions of vocal art that the season has thus far offered. Several factors contributed to this desirable end. In authority, versatility and refinement of interpretative style Mr. Miller begins to take rank with singers who have achieved far wider recognition. As a program maker he demonstrates an acquaintance with the less familiar masterpieces of song that many of his colleagues of greater fame would do well to emulate.

A recitative and aria from Gluck's "Iphigenie en Aulide" and Beethoven's "Adelaide" comprised Mr. Miller's tribute to the classics. They also sufficed to establish in the minds of his hearers that comfortable sense of satisfaction that is encountered in the concert hall only when the artist displays a complete mastery of technical problems. After Mr. Miller's presentation of the difficult Beethoven number there remained no doubt as to handling of either vocal or musical problems. It has frequently been asserted that Beethoven's beautiful song is far more grateful as a solo for a stringed instrument, for the reason that the composer neglected to remember that singers must breathe. If Mr. Miller shares this general limitation he is able to conceal it most effectively, for the long sustained phrases of the Beethoven melody were delivered as smoothly as though played by the cello, and with as much warmth and variety of tone.

These same virtues of diction, enunciation, and vocal and musical authority were manifested in the German and French songs which formed the second division of Mr. Miller's program. One may therefore limit this review to a discussion of the songs themselves, since they were either entirely new or rarely heard compositions. Sinding contributed two songs; the first, "Sylvester Nacht," emphasizing his accustomed depressed and gloomy mood with much variety of harmonic effect; the second, "Fuge," sounding a note of alcoholic good humor not inappropriately expressed in the contrapuntal convolutions of melody and accompaniment suggested by the title. Two interesting songs of Loewe were resurrected from an undeserved oblivion. A greater measure of inspiration may be claimed for the first, "Heimlichkeit," which attractively foreshadowed the more graphic symbolism of modern song, and even his setting of the "Erlkönig" was so effectively interpreted that comparison with Schubert's masterpiece was not impossible.—Glenn Dillard Gunn, in Chicago Tribune, November 8, 1911.

Herbert Miller, who appeared in Music Hall last night, has a fine, resonant voice, which he has learned to use with authority, and a diction quite unusual. From the extreme rear of the hall, listening to an unfamiliar song, we caught every word without effort. Mr. Miller made altogether unnecessary provision, for in his program were printed both the original words to which each song was set, with a translation, when he sang in a foreign tongue, but his enunciation was so easy and clear that the printed text was not needed.

We have had several examples recently of the beauty of English when well sung, and no singer has had better diction than Mr. Miller, not only in the distinctness with which the words were enunciated, but in the care with which they were pronounced. His French was as good as his English.

He chose an interesting program, one out of the ordinary lines, but made up of songs, good in themselves, and agreeable to hear. The two Sinding songs, "Sylvester Nacht" and "Fuge" were new and excellent, especially the "Fuge," which had the true flavor of the fugue in it, being a good musical joke, for those who knew, and entertaining for those who did not. He gave it with spirit and appreciation.

The French group was especially well done, with variety of tone color, feeling for the Latin mode of thought and solid, sustained tone.—Evening Post, November 8, 1911.

An unusually interesting program very well done is the sum and substance of a review of Herbert Miller's recital at Music Hall last evening. Beginning with a finished interpretation of the Gluck aria from "Iphigenie en Aulide" to a Sidney Homer encore at the end, the singer's offerings were distinguished by good taste and good tone. Marx Oberndorfer added to the evening's pleasure with his accompaniments.

Unusual contrasts were disclosed in a French group. The dainty "C'est mon Ami," attributed to Marie Antoinette, prefaced Debussy's "Il pleure dans mon coeur," "La Vague et La Cloche" and "Extase," by Duparc, and Paladilhe's "Air du Sonneur." The naïveté of the first was excellently interpreted, the Debussy number, with its harmonic labyrinth and puzzling intervals in the voice part, merited its warm reception. The difficulties of Duparc's ballad were admirably handled, and the brief impressionism, entitled "Extase," was a gem. The song is a beautiful example of the tendencies of modern French song writing and its "atmospheric effects" are a subtle study.

A group of English songs, among them being Olaf Anderson's "Mary," brought the recital to a close.—Inter Ocean, November 8, 1911.

Theodore S. Bergey, director of the Chicago Operatic School in Steinway Hall, announces three recitals to be given by pupils. The compositions to be given will be operatic arias. The first will be made up solely of Wagner numbers. It will be a German night at the school,

each soloist being a German pupil of Mr. Bergey. The second recital will be made up of French songs and the third one of Italian selections. For the last two, of course, the pupils will be neither French nor Italian, but it is said that as a result of Mr. Bergey's training the enunciation of either French or Italian by his pupils is most agreeable to hear. The English program already has been given and was quite a success.

The Bush Temple Conservatory presented the pupils of the School of Acting in a play at the Bush Temple last week. The students acted with discretion, spoke their lines clearly, and the results obtained by them reflected credit not only on the school, but also on the splendid training received under the guidance of Edward Dvorak, dramatic director at that institution. The audience was large and appreciative.

Marion Green will give several concerts and recitals this week. He will appear in concert at Oak Park, Monday evening concert at Music Hall, Tuesday; recital at Iowa City, Iowa, Wednesday; recital at Valley City, N. D., on Thursday, and recital, "Stabat Mater," at Fargo, N. D., Friday.

Mrs. Ward was the organist at an organ dedication in Sandwich, Ill., on October 27. She played for a wedding at the Woodland Park Presbyterian Church on November 29, and will also play for a wedding at the First Methodist Church.

Carl Voelcker will give a recitation of "Hexenlied," with music by Max Schelling, at the Press Club on December 12.

Gertrude Kastholm, a pupil of L. A. Torrens, will sing for the Rogers Park Woman's Club on Tuesday afternoon. She has also been engaged to sing for the Kenilworth Woman's Club on February 5.

Manager E. A. Stavrum has arranged an unusually interesting program for his third artists' concert at the Whitney Opera House Sunday afternoon, December 10. The artists include Leo Zelenka Lerando, the Bohemian harpist; Meta Schoenfeld, contralto; Claude Saner, the young English tenor, and Ruth Stonehouse, an interpretative dancer. The next concert will be Sunday afternoon, January 21.

It does not require a Sherlock Holmes to find out the whereabouts of a teacher stranding pupils in Europe or an unscrupulous manager's route when answering a notice to that effect in these columns. The day after the publication of a small paragraph asking the address of a manager who has left in Chicago a reputation not very enviable this office received the desired information, and knows now in what part of the country the enterprising young man has pinned his tent. His movements are closely watched by several of his friends, including Katherine Allan Lively.

The board of directors of the Chicago Home for Convalescent Women and Children has issued invitations to a series of three opera musicales to be given by Anne Shaw Faulkner, lecturer, and Marx E. Oberndorfer, pianist, on the mornings of December 5, 12 and 27 at eleven o'clock in the Florentine Room of the Congress Hotel. The patronesses are: Mrs. Edward E. Ayer, Mrs. John Russell Adams, Mrs. H. H. Babcock, Mrs. Hermon Butler, Mrs. C. H. Conover, Mrs. Secor Cunningham, Mrs. R. T. Crane, Mrs. Frederic A. Delano, Mrs. J. T. Harahan, Mrs. C. M. Hewitt, Mrs. Marvin Hughitt, Mrs. Harry Pratt Judson, Mrs. Clinton Locke, Mrs. H. C. Lytton, Mrs. Cyrus Hall McCormick, Mrs. Harold F. McCormick, Mrs. John J. Mitchell, Mrs. Edward Morris, Mrs. LaVerne W. Noyes, Mrs. George M. Pullman, Mrs. Julius Rosenwald, Mrs. Alexander F. Stevenson, Mrs. Grace Stewart, Mrs. H. O. Stone, Mrs. Louis F. Swift, Mrs. Russell Tyson, Mrs. Frederick W. Upham, Mrs. James M. Walker. Anne Shaw Faulkner will leave for the Pacific Coast the 1st of January and will lecture extensively, her tour comprising the principal cities between Vancouver and San Francisco. January 19 she will appear before the Whitman College at Walla Walla, Wash. The Ladies' Musical Club of Seattle has engaged her to appear under its auspices between January 22 and 29. Miss Faulkner's repertory includes all of the Wagnerian cycles, as well as all of the modern French, German and Italian operas.

Katherine Allan Lively, formerly a resident of Houston, Tex., has returned to Chicago, where she will make her home. Mrs. Lively is not only a brilliant pianist, but is also a capable accompanist. On her concert tour, which has just ended, she has won recognition from critics all over the country. The following notices tell their own story:

He was ably supported by his accompanist, Katherine Allan Lively, who is not only a brilliant pianist required for such work, but is

able to lose herself so completely in her artist that she does not follow nor lead, but is a part of him, feeling as he feels, producing that wonderful effect of one instrument so difficult to acquire in ensemble playing.—Tulsa Daily.

Katherine Allan Lively accompanied to please the most carping critic. Aside from a great deal of musical sympathy and technical ability, she showed subtle yielding to his moods. She understood the artist and never once lost consciousness.—Dallas News.

Katherine Allan Lively proved herself an accompanist of rare feeling and true understanding and received a large share of the attention.—Galveston News.

Katherine Allan Lively proved herself a rare accompanist.—Fort Worth Telegram.

Her playing was filled with beautiful understanding most rare, and enthusiasm was felt throughout the large audience for the Texas artist who has many friends.—Fort Worth Record.

The Texas pianist proved herself a brilliant and rare accompanist. Her understanding of that difficult feat, accompanying an artist, was ideally performed and many compliments were showered on the artist of Texas.—Houston Chronicle.

Advanced pupils of Victor Garwood, Ragna Linne, Effie Murdock and Louise Robyn will appear in recital Saturday afternoon, December 9, at Kimball Hall.

Louise Hattstaedt gave a song recital before the Ravenswood Woman's Musical Club Monday afternoon, November 27.

New York Mozart Society.

The second musicale of the present season of the New York Mozart Society, held at the Hotel Astor, last Saturday afternoon, brought out over 500 members and guests, attracted by the following excellent program:

Erlkönig	Schubert-Liszt
Herbert Sachs-Hirsch.	
Magic flute aria	Mozart
Charlotte Maconda.	
Aria from Le Prophete, Ah! mon fils	Meyerbeer
Rosa Olitzka.	
Etude, A flat major	Chopin
Etude, C minor	Chopin
Berceuse, D flat major	Chopin
Herbert Sachs-Hirsch.	
From the Land of the Sky-Blue Water	Cadman
Love Has Wings	Rogers
Le Soir	Thomas
Dans la plaine	Widor
Charlotte Maconda.	
Cry of Rachel	Salter
Baby	Beach
Pastorale	Bizet
Der Lenz	Hildach
Rosa Olitzka.	
Le Printemps Waltz	Luckstone
Charlotte Maconda.	
Duet from Marriage of Figaro	Mozart
Charlotte Maconda and Rosa Olitzka.	

Both Madame Maconda and Madame Olitzka are so well known to music lovers of the metropolis that their joint appearance at any function is an occasion of note. Madame Maconda's exquisite soprano afforded great delight to all present, for she sang with a wealth of tonal beauty that cast a spell of magic, and she was accorded a warm and hearty reception. She made a particularly deep impression with the Luckstone waltz song, a charming composition.

Madame Olitzka delivered the famous "Prophete" aria with nobleness and pathos, and in the songs of lighter character proved that she can handle a dainty morceau with as much consummate art as a dramatic aria. The duet was a fitting climax to an afternoon of unusual musical delights. Mr. Sachs-Hirsch proved himself to be a capable pianist, and his playing was greatly enjoyed. After the program the usual collation was served.

Carl to Play with People's Symphony.

William C. Carl has been engaged for the next concert of the People's Symphony Orchestra of New York, under the direction of F. X. Arens, at Carnegie Hall, Sunday afternoon, December 24. Mr. Carl appeared at the society's Liszt festival concert in October and this will make his second engagement with the orchestra this season.

Robert Siebeck is a musician who studies and writes about music interestingly and usefully, and plays violin like an amateur. He gave a recital of four old German sonatas recently in Leipsic, and preceded the playing by a half hour's discourse, chiefly on the composers Joh. Jakob Walther (1688), Johann Fischer (1699), Handel and Bach. He especially considered those old composers as writers of polyphonic manner, at least of rather complicated harmonic writing for their day. The D major suite by Walther showed eight tempos in five movements, the G minor suite by Fischer had an overture seven additional movements, in the order of an air, two minuets, a "chique," a bourree and two minuets. The Bach A major sonata with obligato klavier was still further supplied by Siebeck with an accompanying second klavier. The pianos were played by Max Wünsche and Rudolf Steglich.

MARGARET HUSTON'S RECITAL.

The recital by Margaret Huston, soprano, given Monday afternoon last at the Belasco Theater, New York, was an affair of peculiar significance inasmuch as this singer is a disciple of "sustained speech" in vocalization and her logical exposition of her views as expressed in a recent number of THE MUSICAL COURIER had interested a considerable number of musicians and teachers, hence, when she appeared upon the stage she was confronted by a large audience eager to see if she would exemplify in her singing what she had asserted in her interview.

Miss Huston claims that singing is merely sustained speech, and that the singer should sing with the same freedom as he talks and walks, that is, singing should be as natural and involuntary as speech, and that the sentiment of the song should induce the proper voice inflections and nuances, not the teacher or the composer. In other words, she believes that nature, not rules, should be the fundamental basis of singing. She is opposed to the method of making singing a difficult task through the many and diverse ways employed by some to secure correct tone formation and production. She claims that it is unnecessary to engage in facial contortions, to unduly move the lips or open the mouth more than sufficient to produce the tone and pronounce the words. In fact, she asserts that, were it not for the consonants, she could sing without moving the lips. As was printed on her program,



MARGARET HUSTON.

she says: "Song is the extension of sustained speech. Natural instinct for the suitable expression of thought carries primitive people into dance and song. There is a natural melodic inflection in spoken words identical with the melodic line of song. If language is allowed to sing itself, the result is a direct expression of the inner life."

As announced, her program had been prepared with a view to afford her an opportunity to illustrate, through the material selected, that the songs of today are only an elaboration of the ancient folksongs, and songs of the troubadours, which are not art, but the result of a natural impulse to express sentiment in a more elaborate manner than ordinary speech; also, that those composers who understood this were able to write in a more natural manner, thus affording the singer greater opportunities to present the composer's thought instead of having to struggle with a lot of vocal technics which have nothing in common with the words.

Miss Huston substantiated her claims thoroughly and convincingly. Her singing is free from distracting mannerisms. She sings with an astonishing ease and nonchalance, and verifies her statement that singing is as easy as speaking. Her voice is warm and resonant, and she possesses vocal skill and such linguistic powers as to enable her to deliver a composer's message in the original tongue. She has dramatic ability, as well as delicacy and piquancy, while her extraordinary powers of mimicry are an invaluable assistance in the interpretation of certain pieces, such as the Irish and Scotch folksongs.

Miss Huston has made a deep study of Wolf and Debussy who, she is convinced, wrote in the folk song spirit and with the conviction that song should be simply the

vocal expression of the text. It was not surprising, therefore, that she made these masterpieces living things and was able to impress upon her auditors exactly what the composers wanted to convey. It must not be taken from what has been said that Miss Huston has digressed from the ordinary methods by means of which one learns how to sing; on the contrary, she has studied the art of singing in its many forms, and adopted whatever she found useful. A singer who learns merely the trick of emitting a sweet tone fails to sound the depths of song; therefore it is an exalted pleasure to listen to one who penetrates to the heart of a song and lays that heart bare. To rightly convey the content of the song is the paramount business in hand for the singer. This Miss Huston does. One is absorbed in the message, not in the art with which it is delivered. Only upon after reflection do the manifold resources at her command come to mind. Miss Huston so subtly conceals her art and her powers as to give the impression that she is telling a story or reciting a poem in music. This is art in the fullest, highest sense.

With the very first song the audience realized that Miss Huston was not a singer of mere ordinary ability, and as she progressed in her work her unusual personality and magnetism became more apparent. With "Ah, Love, but a Day" she sounded a magnificent depth, and she made a tremendously profound impression with a group of Wolf songs. "Nixebinefuss" had to be repeated; "Frage und Antwort" was tremendous in its fervor, and "Lied vom Winde" was delivered with really wonderful gusto. With the Debussy songs Miss Huston got on even better terms with her hearers, and created an atmosphere of intensity such as is not given to every one to do. "Fantoche" was redemanded, as it was most superbly rendered. "La Marquise" was another, and "Chanson de Route" still another piece of wonderful musical language. In fact, she might cite each and every song on the program as an example of diversified and variegated art. The folk songs were given with most charming abandon and wrought the audience to a pitch of uncontrollable delight.

It was an appearance of which Miss Huston may be proud, and those who heard her were not backward in expressing their pleasure. It was a very superior program, arranged as follows:

Nächtiges Wandern (Nocturnal Wanderings)	Kaun
Poem by Karl Stieler.	
Waldeinsamkeit (The Quiet of the Woods), folk song	Reger
Freundliche Vision (Friendship's Vision)	Strauss
Poem by Otto Bierbaum.	
Ah, Love, but a Day	Beach
My Star	Leo Smith
In der Frühe (In the Early Morning)	Wolf
Nixebinefuss (The Mermaid's Song)	Wolf
Frage und Antwort (Question and Answer)	Wolf
Lied vom Winde (Song of the Wind)	Wolf
Poems by Mörike.	
En Sourdine	Debussy
Fantoche	Debussy
Le Faune	Debussy
Poems by Verlaine.	
La Marquise (The Marquise)	Viardot
Chanson de Route (Marching Song)	Puget
Poems by Alfred de Musset.	
Three dances—	
Menuet	Bruneau
Pavanne	Bruneau
Sarabande	Bruneau
Poems by Catulle Mendes.	
Traditional Folk Songs.	
County Antrim, Donegal, Ulster, Somerset, etc.	

Richard Hageman furnished accompaniments in harmony with the singer's innumerable changes of mood and tempo.

Mary Jordan in Wilkes-Barre.

Mary Jordan, the contralto, who won added laurels by her singing in "Aida," "Il Trovatore" and other operas in Brooklyn and elsewhere, sang in Wilkes-Barre, Pa., recently, and this is what the Wilkes-Barre Daily said next day:

Mary Jordan, now the solo contralto at the Temple Emanu-El, New York, proved a very welcome visitor. Here is a voice of large scope, of sufficient power and graded evenly—with mellow quality carried from low to high. Her elocution is close to that of Mr. Wells in its distinctness. . . . But the charm of her musical eloquence—in smooth legatos, in much grace of nuance, in a sense of climax, in most agreeable tone coloring, and generally in what may be called a high order of musical intelligence made her singing very enjoyable, and will make her voice remembered here—where she will be welcomed no doubt again. She really "caught on" strongly—and strongly as any visiting contralto we just now recall, save, perhaps, the mighty Schumann-Heink. All this in spite of the fact that she had the temerity to sing "The Rosary."

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Grand Opera in Montreal

169 PEEL STREET,
MONTREAL, December 2, 1911.

It is with ever growing enthusiasm that one witnesses the work done week by week by the Montreal Opera Company and the remarkable way in which extreme difficulties, caused principally by the lack of a proper opera house, are surmounted, in what is proving to be a most successful effort to give us operatic productions which are notable for their all-round excellence. The presentation of "Romeo and Juliet" on Saturday night was a case in point. With Bowman, Clement and Huberty in the cast, and Hasselmans conducting, the success of the work from a musical standpoint was obviously assured, but it is an opera which calls for much elaborate staging and costuming as well. I need only say that the production was at all times adequate and not infrequently of great merit. The entire cast was as follows:

Romeo	.....	Clement
Frere Laurent	.....	Huberty
Capulet	.....	Cargue
Tybal	.....	Stroesco
Mercutio	.....	Allan
Gregorio	.....	Panneton
Paris	.....	Carmes
Juliette	.....	Bowman
Stephano	.....	Pawloska
Gertrude	.....	Buck
Conductor, M. Hasselmans.		

Miss Bowman's Juliet was one of great charm throughout. It was evident the moment she appeared that the nervousness which had slightly marred her Lakme had disappeared entirely, and when, a few minutes later, she sang the famous waltz song she caused the audience to wonder at the pure, flute-like quality of her voice and the apparent ease with which she executed the most difficult passages. Incidentally, there has been some criticism—and not without reason, I think—of the tempo at which M. Hasselmans took this waltz. It seems to lose much of its effect when dragged to such an extent. As an actress, Miss Bowman uses the simplest methods to obtain her effects, but they are almost invariably good ones.

M. Clement has given us more convincing specimens of his art than his Romeo, but doubtless this is due to the fact that he was tired out by the strain of last week's work. He has been almost overtaxed during the past two weeks, so anxious were we to make the most of his all too short visit.

The Frere Laurent of M. Huberty was one of the most impressive bits of work done this season. His big, booming bass voice it would be hard to equal, and he had an opportunity to display his great dramatic powers to advantage, especially in the fifth act.

The role of Capulet is well suited to M. Cargue's broad, dignified style, but he has shown a regrettable tendency to wander from the key in the last few performances.

MM. Stroesco and Allan were effective in their respective roles and Madame Pawloska made an admirable Stephano, singing the page's song with excellent effect. The other roles were in competent hands, while the orchestra and chorus, for the most part, did good work.

The opera was repeated on Monday night, and on both occasions the house was sold out.

On Tuesday night "Boheme" was presented with a remarkable cast:

Rodolfo	.....	Colombini
Schaunard	.....	Cervi
Marcel	.....	Nicoletti
Colline	.....	Huberty
Benoit	.....	Marti
Mimi	.....	Ferrabini
Musetta	.....	Pawloska
Conductor, Signor Jacchia.		

The four Bohemians were a treat in themselves, which Montrealers are not likely to forget for many a day.

Signor Colombini seems to improve every day, and as Rodolfo he once more showed his versatility. He made a most human and attractive figure of the young poet, and displayed much imagination and skill in his treatment of the role. Vocally he was at his best; in fact, it is doubtful if he ever has sung so well in Montreal as he did on Tuesday evening.

M. Huberty could scarcely have been improved on as the philosopher Colline, and once more demonstrated what a wonderful voice he has. His makeup was most effective.

Signor Nicoletti is an invaluable member of the company because of his long experience, and he can always be counted on to give a fine impersonation of any role in which he may appear. As Marcel he had a good opportunity of displaying his finished acting. Signor Cervi completed the quartet and was as humorous as ever.

Madame Ferrabini revealed how much her art has broadened in the year which has elapsed since she first gave us her entrancing study of Mimi, and nothing more

touching or truer than her death scene has been witnessed in a Montreal theater.

It was Madame Pawloska's first appearance in a role of great importance, and in spite of its shortcomings her portrayal of Musetta served to show how eminently fitted she is for an operatic career. Training and experience are all that is required to ensure for her a brilliant future.

Signor Marti's little sketches as Benoit and as Alcindoro were done cleverly. The staging and costuming were extremely good, and warrant the highest praise, while the whole production was of an order that it would be difficult to surpass. A repetition of the opera was given on Thursday and it has also been chosen for the gala performance which their Royal Highnesses, the Duke and Duchess of Connaught, have expressed their intention of attending on December 14.

On Wednesday night a special performance of "Carmen" was given with the cast which has become so popular:

Don Jose	.....	Clement
Escamillo	.....	Cargue
Zuniga	.....	Panneton
Morales	.....	Wainman
Dancairo	.....	Stroesco
Remendado	.....	Allan
Carmen	.....	Dereyne
Micaela	.....	LaPalme
Mercedes	.....	Pawloska
Conductor, M. Hasselmans.		

The occasion was in the nature of a farewell to M. Clement, who left this week to join the Boston Opera Company, and the house was entirely sold out almost a week before the performance. M. Clement was in much better voice than on Monday night, and once more gave great pleasure with his Don Jose. He has become extremely popular here, and his wonderful singing will be missed by many.

"Lakmé" was the bill on Friday night, with the cast as follows:

Gerald	.....	Sterlin
Nalakantha	.....	Cargue
Frederic	.....	Wainman
Hadj	.....	Stroesco
Lakmé	.....	Bowman
Mallika	.....	Course
Mrs. Benson	.....	Riviere
Miss Ellen	.....	Choiseul
Miss Rose	.....	Pawloska
Conductor, M. Hasselmans.		

M. Sterlin replaced M. Clement in the role of Gerald, otherwise the cast was the same as in last week's production. M. Sterlin is a highly imaginative and poetic actor, and it was perhaps for these very reasons that he was not quite a success as the English officer. His singing improved steadily during the evening, and he did really notable work in the last act.

It is a pleasure to compare Miss Bowman's work in "Lakmé" this week with that of last week and see the big advance she has made in the few days she has been singing on the operatic stage. There was a note of confidence and authority Friday night which her first performance somewhat lacked, and there was more sparkle and brilliancy to her work throughout. I am confident that she will continue to make as great strides in the course of the next few weeks as she has already done in her brief operatic career.

The rest of the cast was as effective as in the previous production.

In last week's review of "Lakmé" I inadvertently omitted to mention the wonderful dancing of the Countess de Swirsky in the second act. This week she repeated these dances, and at the end of the opera gave us several specimens of her interpretative art. Particularly exquisite was her performance of the Schubert "Moment Musical."

One of the best of the orchestral concerts given by the opera orchestra this season drew an immense audience to His Majesty's this afternoon. The orchestral numbers were as follows: Overture to "William Tell," Rossini; "Serenata," Moszkowski; "Minuetto," Boccherini; "Norwegian Künstler-Carnival," Svendsen; "Air," Bach; "Le Déluge," Saint-Saëns; "Meistersinger" Vorspiel, Wagner. The orchestra did splendid work, especially in the "William Tell" overture and the Svendsen "Carnival." M. Villetti played the violin solo in "Le Déluge" and revealed a tone of beautiful quality. He was forced to repeat the number. The vocal soloists were Madame Choiseul and M. Darial. A pleasant feature of Madame Choiseul's singing was her beautifully clear enunciation in both her French and English songs. M. Darial sang with good effect in Lalo's "Roi d'Ys."

Mr. Hirst again was the accompanist and proved as capable as ever.

E. STANLEY GARDNER.

"Have you heard 'The Prophet' at the Opera?"

"The profit at the Opera? No. How much was it?"

"Tarara Boom de Ay."

[From the Rochester Post Express.]

Beethoven wrote an "Adelaide"; but it took a Gustave Michiels to pen "Tarara Boom de Ay." Now both are gone to their long home and, in the parlous of Elysium, Ludwig van Beethoven can inquire of Michiels how it is that more thousands sang the concert hall ditty in its few years' life than have sung "Adelaide" in a century. Was it because Lottie Collins launched herself on the vaudeville stage like a human bomb-shell declaiming the exposive refrain? Was it because somebody said that the words had a Hindu origin? Did it appeal to some atavistic passion in our nature? Or was the success of the song merely the triumph of the vacuous over the intellectual? A triumph it certainly was. During her short reign, Lottie Collins flung the insolent rhythm of "Tarara Boom de Ay" from one end of the earth to the other. They sang it in English concert halls, American vaudevilleans carried it from the Bowery on the East to Poker Flat in the West; its refrain sounded from the foc'sle of the East Indian; it echoed from whalers off the coast of Spitzbergen; it was piped by Jack Tars from Tahiti to Colombo. No marvel, then, if the shade of the august Louis van Beethoven should scan the countenance of the newly arrived Michiels for some token of the reason why. The classics may last longer, but, if life is to be measured by intensity, the brief span of "Tarara Boom de Ay" had more vim in it than half a dozen "Adelaides." Yet who sings it today? Some old-time frequenter of the music halls may hum it as he puffs his cigarette, envisaging as he does so the figure of the mercurial Lottie and asking himself, "Where are the Songs of Yesterday?" The wave of popularity which carried it through the seven seas and made it, for the nonce, the concert hall shibboleth of Anglo-Saxondom, is dead as Queen Anne, as incapable of revival as the songs sung by the lovers of Semiramis or Theodora. But of this we may be sure; if Lottie Collins ever sings it in the limbo of the poets, sage Homer will prick up his ears. Horace will smile broadly as ever he did in the Via Sacra, and Dante will recognize that there are a few sensations which he did not contemplate in his portrayal of the world of spirits. As for Ovid and Anacreon, Villon and the unregenerate Elizabethans, they will vote the concert hall singer of their society, appoint Michiels ditty maker in extraordinary, and choose "Tarara Boom de Aye" for their college yell.

Phyllis Lett, English Contralto.

Of the success of Phyllis Lett's singing at the Worcester Festival the following excerpts from the English press attest:

Later, Sir Edward Elgar directed the performance of two of his cycle of "Sea Songs," sung by Phyllis Lett. "Sea Slumber Song," a dreamy piece with a touch of pathos in the remembrance of "woes and wails and sighs," was beautifully rendered, but the other selection, "Sabbath Morning at Sea," proved to be a veritable triumph for the gifted vocalist, whose art stands in higher esteem every time that she appears.—Worcester Chronicle, September 16, 1911.

Phyllis Lett was heard to very great advantage in two of Elgar's "Sea Pictures." Miss Lett, it is a pleasure to record, has made surprising progress in her art in the last year or two, and has fully earned the place she carved out in her art.—London Daily Telegraph, September 15, 1911.

Phyllis Lett is advancing from strength to strength. Her singing of two of Elgar's "Sea Pictures," namely "A Sea Slumber Song" and "A Sabbath Morning at Sea," showed that, besides being a singer, she can also be a thinker, for the mysterious, solemn music that accompanies the opening lines of the latter, "The ship went on with solemn face," was sung with a conspicuous, though quiet, restraint, while the change of mood which marks the words, "He shall assist me to look higher," was revealed with equally good results.—Worcester Daily Times, September 14, 1911.

Phyllis Lett was superb in two "Sea Pictures" of Elgar.—Birmingham Gazette, September 14, 1911.

Phyllis Lett sang two of the songs from Elgar's beautiful cycle of "Sea Pictures" with great effect.—Yorkshire Post, September 14, 1911.

Louise Barnolt's Engagements.

Louise Barnolt, the young contralto, has recently made a tour of the South. She will come East soon for some concerts, giving one in the New Falmouth Parlors at Portland, Maine. Miss Barnolt is turning her attention to recital programs, which she gives in a manner second to none. Miss Barnolt sang in the ballroom of the Waldorf-Astoria Hotel, Wednesday, November 29, for the Ohio Club, and had great success with her songs.

Zimbalist-Ciaparelli-Viafora Recital.

Gina Ciaparelli-Viafora, formerly of the Metropolitan Opera, has been engaged for a joint recital with Efrem Zimbalist, the violinist, at the home of Mrs. Amos Pinchot, Park avenue, New York, Saturday evening, December 9. Madame Ciaparelli-Viafora will sing the aria from "Butterfly," and by special request the last scene from "Tristan and Isolde." Madame Viafora will sing Wagnerian numbers in Italian.

MUSICAL ATLANTA.

ATLANTA, Ga., November 25, 1911.

The suggestions made in the last letter from this city in regard to the organ recitals seem to have borne fruit to some extent. At all the recitals since then a local soloist has appeared, and in consequence the attendance has been materially larger. Whether good judgment in selecting the soloists has always been used is another question, though in most cases they have been acceptable, yea fairly good. The organ selections also have to some extent undergone a change, though it would seem that a large four manual organ like the one in the Auditorium would inspire the organist to play some of the larger organ works. However, this feature may yet still further improve.

The Music Festival Association has undertaken the work of selecting a festival chorus, to be under the direction of the city organist. The association furnishes the music, hall, etc., and no dues are exacted, showing the same public spirit that characterizes all that this organization undertakes. In these circumstances it is to be deplored that sometimes a half hour or more is consumed by talk and thus the patience of the singers sorely tried. The chorus numbers about 160 voices.

The Musical Association has also begun work, and the first attraction offered was the Passmore Trio, which played to a small house.

A larger attendance was found at the first concert by the Symphony Orchestra given on Sunday afternoon, November 19, at the Grand. The orchestra this year consists of about twenty-five members, somewhat less than last

year. On the other hand, it counts among its members a French horn and a bassoon, both of which are new comers. The work of the orchestra shows material improvement over last year, as far as ensemble is concerned, and probably will still further improve. But what is lacking is a leader who can bring more artistic sentiment into the rendition of the different compositions. But then, that may also change for the better. Gisela Weber, violinist, was the soloist and met with popular approval.

Among other concerts given here lately may be mentioned that of Creator's Band and the United States Marine Band. Though the latter does not compare with the former, it gave a pleasing concert, and all would have been well had the band not, as a last encore, given a number in which whistling, singing, cat-calls and all possible and impossible sounds were features. To present such a "composition" to an intelligent public, which has come to hear a first class band, certainly is a disgrace to the man who is paid by the United States to lead what is supposed to be this nation's best official band.

Of coming events music lovers are looking forward to Savage's production of "The Girl of the Golden West" at the Atlanta, with Van Hoose in the principal tenor role.

C. R. D.

De Cisneros Melba's Guest.

Eleanor de Cisneros will end her engagement with the Melba Grand Opera Company at Melbourne, Australia, December 12, after which the American contralto will be

entertained by the Australian soprano at Melba's home, St. Kilda, the Australian Newport, on Melbourne Bay. As readers of THE MUSICAL COURIER have been informed from special letters and press notices reproduced in these columns, Madame de Cisneros has scored triumphs in Sydney and Melbourne as Carmen in Bizet's beautiful opera and as Delilah in Saint-Saëns' "Samson and Delilah."

According to the plans Madame de Cisneros will sail from Auckland, New Zealand, for North America on the steamer Zealandia, which is due at Vancouver, B. C., January 9. From the Pacific Coast Madame de Cisneros will proceed at once to Chicago, where she rejoins the Philadelphia-Chicago Opera Company. At the close of the season in Chicago the company will come East and give some performances in Philadelphia and in New York.

At the close of the opera season in the spring Madame de Cisneros will make a concert tour under the management of the Concert Direction M. H. Hanson.

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